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## NATIONAL WELSH EISTEDDFOD AT HOLYHEAD RECEIVES VISITORS FROM MANY LANDS

**Unforeseen Troubles Arise From the Start—Distance and Expense Prevent Welsh Choirs From Participating in Chief Choral Competition—Choice of Miss Culwick's Choir From Dublin for Principal Choral Prize Arouses Discussion—Number of Competitors in All Contests Unusually Small—Next Year's Eisteddfod to Be Held at Treorik and Sir Thomas Beecham to Be an Adjudicator—Liverpool Booked for 1929**

HOLYHEAD, ANGLESEY.—The Eisteddfod of 1927 will go down in history for two reasons, of which the first is non-musical, the second musical. The first is the number of alarms and excursions in which the Gorsedd—or the Committee of Druids Bards which governs the whole proceedings—was involved; the second, the number of Irish victories. Another remarkable fact was that there were no Welsh choirs in the chief choral competition, which is due to the geographical position of Holyhead: it takes, for instance, nine hours with at least two changes to get from Cardiff to Holyhead—a distance, as the crow flies, of one hundred miles—and the expense of transporting a large choir is not inconsiderable.

The first trouble which the Gorsedd had was that Caradog Prichard, the Crowned Bard, who is a perverted journalist, wrote a letter to the Archdruid, who is the president of the committee, to the effect that he would refuse to wear the Bardic robes, even if he won the prize, to which the Archdruid diplomatically replied that the rule which ordained the winners of the prize poem should, even if not members of the Gorsedd, appear on the platform in their robes, was not yet in force. The question seems simple enough, because, as is pointed out, the Gorsedd is entitled to make its own rules, and if the candidate does not like them he need not compete—just as a would-be B.A. need not sit for the examination if he does not like the B.A. robes. The new rule above mentioned will come into force in time for the next Eisteddfod.

This fiery protest on the part of Mr. Prichard coincides oddly enough with the efforts of Mr. Crawshay, the new Herald Bard, to reform the pageantry of the Eisteddfod. He has instituted many reforms already; he has designed a new uniform for himself of a Celtic type, and new costumes for the trumpeters. He has not, however, been able to insist on complete dresses for the bards and bardesses—trousers and twentieth century boots, or silk stockings and strap shoes, are not appropriate continuations for green and white robes. Some of the ladies appear without gloves; others wear white kid gloves; only a few have appropriate green on their hands or green hose and shoes on their limbs and feet. He has also ordained that he himself and the trumpeters should ride on horseback, and that the Druids should arrive on the scene of action in chariots instead of walking or driving in carriages or motor cars. These orders were not carried out this year.

The ceremony of crowning the Bard was made much more picturesque by the new dresses, and will no doubt be more and more impressive as the time goes on.

The second trouble which the authorities had was that, owing to the over-zeal of some of the officials, who were throughout the meeting officious, some American visitors who were to have been initiated as Bards were not admitted into the inner circle, and they refused to take part in the ceremony in consequence. Their ruffled feelings, however, were smoothed down by an invitation to ascend the platform at the afternoon meeting, where they had seats next to Lloyd George.

To come to the purely musical side of the Eisteddfod. On the whole it was successful. An incident which caused a good deal of discussion was that Miss Culwick's choir from Dublin, which won the principal choral prize, made a false start in the second piece in the competition, which it is contended should have disqualified them altogether. There will surely be a good deal of ink shed in Wales on this point, which is of no little importance to all competitions.

The number of competitors in all the competitions was extremely small; the principal choral competition was, as I have already said, won by the Dublin choir, and the other two competitors were choirs from Doncaster and Hereford. The test pieces were Weelke's As Vesta Was From Latmos Hill Descending; Hopkin Evans' The Phantom Caravan and Bach's Come, Ye Daughters, from the St. Matthew Passion. The singing of the winning choir was in all respects excellent, especially in the Weelke's piece; the second piece, by Hopkin Evans, was typically Welsh, being full of superficial effects and at least forty years behind the times. The winning choir was founded by the late Dr. Culwick, father of the present conductor, and has been in existence about fifty years. In my opinion, the Doncaster choir sang the first test better than the other two.

In the principal male voice competition the number of competitors was also small. The only three choirs which competed were Scunthorpe in Lincolnshire, the Caernarvon choir and the Co-Operative Wholesale Society's choir from Manchester, under Alfred Higson, which won chiefly be-

cause of the thrilling effects they produced in Bantock's War Song of the Saracens. The Scunthorpe choir was very effective in Morley's Madrigal Ho, Who Comes Here, except that, as the adjudicator said, they expressed rather a warlike challenge than a spirit of jollity. In adjudicating, Prof. Bantock said some remarkable things which at first sight appear to be conflicting. The work, he said, should have a more modern and less Welsh tendency. He went on to complain that Wales, like Jerusalem, stoned its

lady who played a concerto of Mozart exceptionally well. She is a Miss Hele, and is Welsh. Welsh, too, is Miss Gomer Lewis, of Cardiff, who is a mezzo-soprano of outstanding gifts. Mr. Uriel Rees, whose singing of Bax's Green Grow the Rashes, Oh, was a remarkable piece of (Continued on page 16)

## VOLPE FOLLOWS MONTEUX AS CONDUCTOR AT STADIUM; VAN HOOGSTRAATEN RETURNS

**French Leader Given Great Ovation at Farewell Concert—15,000 See Fokine Dancers Under Volpe's Direction—Huge Audience Welcomes Regular Conductor Back Again**

AUGUST 15

Pierre Monteux continued to arouse tremendous enthusiasm at the Stadium for his musicianly directing of the Philharmonic Orchestra. On Monday evening, August 15, the program opened with Lalo's simple but effective overture to Le Roi d'ys, followed by the inspirational Italian Symphony of Mendelssohn, which seems to reflect impressions made on the composer by a lonely Italian journey. The development of its themes, followed by the conductor with a sensitive response to the writer's emotions, is in Mendelssohn's most classic vein. The symphony was followed by Enesco's Suite in C major, a work of intensity, showing a delightful tinge of Roumanian coloring. The final number of the evening was the overture, The Russian Easter, by Rimsky-Korsakoff. This beautiful composition is based on Russian church themes and is full of national atmosphere. In all of these readings, Mr. Monteux again displayed the excellent artistry, dramatic intensity and effective shadings for which his conducting is so well known.

AUGUST 16

Pierre Monteux bade farewell to a large audience at the Stadium on Tuesday evening, August 16, at the final concert of the Philharmonic under his leadership. At the conclusion of the program, Mr. Monteux was accorded an ovation, and responded to the applause and bravos that filled the air with a brief speech in which he paid a warm tribute to this "beautiful orchestra that I have so enjoyed conducting," and thanked the audience for its generous recognition of his concerts. The distinguished French leader will be back again next winter and spring as conductor of the Philadelphia Orchestra.

Mr. Monteux opened his program with César Franck's Le Chasseur Maudit, and proceeded to four Norwegian dances of Grieg, which were played with necessary rhythm and spirit. To complete the second half of the program, Mr. Monteux presented Dukas' The Sorcerer's Apprentice, giving it a reading that was notable for dramatic feeling. The balance of the program was devoted to the ever beautiful second symphony of Brahms. The French conductor gave it a truly memorable reading, bringing out its abundance of melody and dramatic power with characteristic refinement of taste, clarity and distinction.

The orchestra played with that beauty of tone, precision and balance which one associates with the conducting of Mr. Monteux. The French leader's first engagement at the Stadium has been manifestly successful, and music-lovers of the metropolis look forward to his return with keen anticipation.

AUGUST 17

The Lewisohn Stadium was filled to capacity on Wednesday evening, August 17, to witness the presentation of an interesting series of ballets by Michael and Vera Fokine and their company of seventy dancers. Arnold Volpe led the Philharmonic Orchestra in musical accompaniment for the ballets with his usual skill and taste and was deservedly awarded with a goodly share of the applause. The demonstrative appreciation of the audience seemed to indicate that they were aware that Mr. Volpe was the founder and first conductor of the Stadium concerts; he led the orchestra during the first two seasons at the Lewisohn Stadium.

The part played by the Fokines in the history and development of dancing as an art has been a highly significant one. From the pirouetting of the ancient Italian school to the pantomimic skill and dramatizing power of Serge Diaghileff's Ballet Russe was a stride of no mean proportions, and the choreographic imagination of the Fokines was indeed an important factor in this progress. Now, it would be hyper-critical to judge presentations of this character by the same standards that prevail at performances of the Ballet Russe. To begin with, the vast spaces of the Stadium are not ideally suited to the effective performance of elaborate ballets. Inevitably the beholder loses the more intimate details of an interpretation. Adequate scenic and lighting effects are virtually impossible to achieve, and the dancing of fairies reverberating on a wooden platform occasionally suggested an army going into battle rather than elves at play. And finally, most of the members of the Fokine Company are presumably drawn from their pupils (Continued on page 25)



is universally recognized as one of the greatest orchestral conductors of today. His leadership of the Concertgebouw Orchestra of Amsterdam, Holland, has raised that organization to a place among the foremost symphony orchestras of Europe. In a comparatively short space of time he has done the same with the New York Philharmonic Orchestra in America. While a master of all styles of music, he is regarded as the foremost exponent of the works of Richard Strauss, who dedicated the tone poem, Ein Heldenleben, to him.

prophets, and he pleaded that Wales should not rely so much upon the Saxon as upon their own sages. But if Wales followed that advice, where would Prof. Bantock's music be? Secondly, he seemed to forget that if Wales stoned her prophets the reason is that they are not Welsh enough, and that they strove to inculcate into Wales the necessity of cultivating the classical, not purely local models. It is a strange thing that English musicians should always, with such misplaced modesty, allow that the Welsh are more musical than they are themselves.

Details of the other choral competition will not be of any interest, except that it is worth emphasizing that the so-called "rural" choirs were surprisingly good. It was a pity, however, that they had to sing such an exceedingly futile Anthem. Needless to say, it was Welsh—which leads one to deplore the necessity, from which there is apparently no escape, of having at least one Welsh piece in every competition.

The level in the instrumental competitions was high though most of the prizes did not go to Welsh competitors. Ireland won most of them, notably the open piano solo. The principal violin prize, on the other hand, was won by a

## KLEIBER CONDUCTS BERLIN PERFORMANCE OF VIENNA PHILHARMONIC ORCHESTRA

City's Biggest Hall Too Large and Not Suitable for Such a Concert—Anna Sagorskaja Delights with Russian Songs—New Hochschule, Three Times as Large as Present One, to Be Built by Government—Age Limit Necessitates Prof. Thiel's Resignation—Schönberg Starts a Tempest at Lecture.

BERLIN.—Though the musical season officially finished weeks ago, there are still several artistic events worth reporting. The only Berlin concert of the celebrated Vienna Philharmonic Orchestra aroused considerable expectation. Under the direction of Erich Kleiber, the orchestra had recently toured Germany, and from everywhere reports of unprecedented success had reached Berlin. The manager of the Berlin concert, not from one of the well known concert agencies—but an outsider hardly known by name here—evidently believed that as a consequence of these reports the Berlin public would flock by the thousands to the only concert of the Vienna Philharmonic Orchestra.

Thus he considered the biggest hall in Berlin hardly big enough and hired the vast Sport Palace with seating capacity for about five thousand people—a most unfortunate choice. This hall, intended for a skating-rink, for boxing matches and six days' cycling contests, is entirely unfit for music, not only on account of its ugly, rough architecture, but also for its miserable acoustic qualities. Under these circumstances, neither the famous orchestra, nor Kleiber, could show their powers to best advantage, and there was considerable disappointment after the Meistersinger Prelude, where the strings were killed by the brutal force of the brass instruments, and after Schubert's juvenile symphony in B flat, where the delicate figures were constantly blurred by a grotesque echo. Only the fourth Tchaikovsky symphony, by its nature better adapted to the huge hall, revealed the extraordinary qualities of both orchestra and conductor, and its admirable rendering called forth at last those outbursts of enthusiasm which are really the only appropriate answer to artistic revelations of so high perfection.

Anna Sagorskaja, a Russian singer altogether unknown in Berlin, gave a concert in the hottest midsummer days, and the concert hall was completely sold out. Evidently she must have been rather famous in Russia, for an all-Russian public welcomed her with enthusiasm. She deserves this distinction, however. Her program consisted exclusively of Russian folksongs, from all parts of the immense Russian empire, songs of the so-called Great Russians, White Russians, Ukrainians, the Kirgise, Grusinian, Armenian, Buriatian, Turkmenian, Bashkirian, Tatarian and Jewish people. Most characteristic and fascinating melodies, harmonized by the best masters of the Russian song, like Moussorgsky, Rimsky-Korsakoff, Gretchaninoff, Balakireff, Gliere and several others, Anna Sagorskaja presents these songs in an inimitable manner. Singing, declamation, and mimic action are woven into a compound of eminent effectiveness. Every song she knows how to color with the most characteristic traits, so that the soul of the Russian people seems to arise from it. An amazing expressive power and dramatic vividness are at her disposal, and an extensive scale of shades of emotion, from quaint, rustic humor, elementary feeling of the primitive people to subtle shadings of a delicate poetry. She also masters all the numerous languages and dialects represented in her fascinating program. Her success was so strong and immediate that she could give three concerts within two weeks, the public crowding to hear her, in spite of the hottest spell of midsummer. M. Kalamkarian accompanied her at the piano with great skill.

The Berlin High School for Music, directed by Franz Schreker and Georg Schünemann with so much energy and so pronounced modern tendency, shows in summer, just before vacation time, in a long series of public concerts the work of its most advanced pupils as well as of its teachers.

Of special interest this time was the orchestral concert of the young conductors who have been instructed most thoroughly for their professional work by Prof. Julius Prüwer, the regular conductor of the Berlin Philharmonic Orchestra. Four talented young men showed remarkable manual skill and musical capacities in conducting the orchestra, among these Karl Mengelberg (from the family of the famous conductor) who did honor to his name by the mature and self-possessed rendering of Reger's complicated Mozart variations, and of a well built triple-fugue for orchestra written by Grete von Zieritz, Schreker's gifted pupil.

In acknowledgment of its participation in the Geneva International Music Exposition, the Berlin Hochschule has just received the thanks of the exposition and the distinction of honorable mention. The Museum of ancient instruments, belonging to the Hochschule had shown in Geneva a carefully selected, impressive collection illustrating the history of German musical instruments, the process of instrumental manufacturing with its technical details. Though the building of the Berlin Hochschule is hardly twenty years old and was considered a model of modern construction at that time, it nevertheless is by far too small for the demands of the school at present. The government has just resolved to begin building a new Hochschule, three times as extensive as the old structure and provided with all the latest facilities and improvements. The Academy for Church and School music, a sister institute of the Hochschule, will likewise profit from this far-sighted resolution of the government and will also get a new building in the neighborhood of the new Hochschule.

Prof. Carl Thiel, its present director, better known all over Germany by his fine madrigal chorus and by his practical and scientific mastery of old a capella music, is obliged to leave his post as he has reached the limit of age prescribed by a rather too severe law. His successor will be Dr. Hans Joachim Moser, so far professor of history of music at the Heidelberg University. Prof. Moser, the son of the well-known violinist and Joachim biographer, Andreas Moser, is one of the most versatile scientists of Germany. His principal work, the extensive History of German Music, is one of the most important contributions to historical research of the last year. Prof. Moser is also a song and oratorio singer of note, an able composer and skillful novelist and poet. His official activity in Berlin will not be confined to the direction of the Academy; he has also been appointed professor of history of music at the Berlin University.

Paul Hindemith was called to Berlin some time ago as professor of composition at the Hochschule, succeeding Prof. Koch who died last winter. Of Hindemith's activity in his new position nothing so far has become known to the public. Arnold Schönberg, who a year ago came to Berlin as Busoni's successor at the head of a Master class of composition at the Academy of Arts, has so far had two occasions to demonstrate his aims and methods as a teacher and theorist in public. Before an elect assembly of invited guests, Schönberg appeared as lecturer at the Academy, treating the very actual theme of tonality, its weakening and dissolution down to the so-called atonality. Schönberg, who said many profound and clever things, could not, however, exhaust his theme in a short lecture, and found, as usual, as much opposition as applause. The rather excited discussion which followed the lecture had to be broken off without bringing the desired clearness, as in their zeal the opponents, and



OSSIP GABRILOWITSCH,

conductor-pianist, who has been conducting some unusually well attended orchestra concerts on the Pacific Coast. In San Francisco he directed several concerts before audiences of seven and eight thousand, and when he appeared at the Hollywood Bowl on August 5 there was an audience of 18,000. After Mr. Gabrilowitsch's recital in San Francisco on August 19, he and Mrs. Gabrilowitsch (Clara Clemens) planned to spend a couple of weeks at Lake Tahoe. They will return to Detroit between September 15 and 20 via Yellowstone Park.

Schönberg himself, did not know how to confine themselves to the limitations of a discussion.

A second time the Academy had sent out invitations for a concert given with compositions of Schönberg's youngest pupils. Franz Osborn, excellent young pianist and specialist in the interpretation of modern music, the celebrated Viennese string quartet (Kolisch Quartet) and a chamber orchestra conducted by J. Rufer combined their efforts in order to present in the best possible manner the compositions of the four young Schönberg pupils who, without exception, are rather advanced already in the problems of modern part-writing, and who quite naturally are radically modern in their artistic tendencies. Walter Göhr is the only one of the four already somewhat known in public—a curious symphony of his composition having been heard at the Kiel festival in 1925. He now presented a Rondo for piano. The other works performed were a string quartet by Winifred Zillig, a serenade for string trio by Walter Gronostay, and an Andante for chamber orchestra by Adolphe Weiss.

DR. HUGO LEICHTENTRITT.

### Mme. Kutscherra Not Dead

Elsa Kutscherra de Nys, a prominent Wagnerian soprano of a few decades ago, asks the Evening Post to correct the report that she is dead. As Elsa Kutscherra, the singer appeared in America with the Damrosch Opera Company in 1894-95. She also visited this country during the World War. She states that because she has not appeared in public recently she has twice been reported dead in the press. The truth is that she is teaching in Paris, and expects to celebrate her fortieth anniversary as a singer next season.



Photo by Kaufmann & Fabry Co.

HERBERT WITHERSPOON'S MASTER CLASS AT THE CHICAGO MUSICAL COLLEGE, SUMMER, 1927.  
The above group constitutes about one-half of Mr. Witherspoon's class, which numbered ninety-one members this summer.



## AM I TOO OLD TO LEARN MUSIC?

By William H. Deck.

It is not so bad after all. Scientists say a man is only as old as he feels. Accordingly nobody has any excuse for being old. What a happy thought for the man whose asthma has made him imagine he was sitting on the edge of his grave! No one will deny that the dancing eyes of a blonde flapper instantaneously rejuvenate the old papas. Music teachers unanimously agree no elderly gentleman pupil has ever admitted he felt a whit older than the bob-haired damsel who played duets with him. He will almost sweat blood in an effort to keep up with her.

In the study of music, youngsters are noticeably more rapid in their progress than their elders. Ascribed as the reason therefor is the child's desire to be ahead of his playmate. He wants to pole-vault a little higher. The child never gives a thought that there might be limitations to his capability. Older persons usually resign themselves to such limitations as being the unavoidable consequences of age. So they say: "What's the use?" The kiddies say: "Why not?" There's the slogan for retaining youth! Dominated by the "why not?" disposition of his childhood days, it seems unlikely that any person would consider for a moment that his age was an obstacle to taking up the study of music.

Music teachers have acclaimed music as the soul of human nature and rhythm as the soul of music. Seemingly all children have not realized perception of rhythm. They sing at their games. They play at soldiers. Evolutionists explain that children are little savages—uncivilized, so to speak. Characteristic of the barbaric dances is the humdrum tom-tom. Children get huge pleasure out of beating drums. Grown-ups gradually get away from the drum-beating spirit. Their reaction to rhythm is more or less repressed by civilization. However, the rhythmic spirit lies dormant within them. It can be awakened by the proper incentive.

Suppose you are engrossed in an interesting story. The wall clock ticks along rhythmically, entirely unnoticed. It stops. Immediately you are distracted. You miss the sound. You start the clock again, and settle down into your story, perfectly satisfied. Why? Science says it is because the rhythm of the clock-tick helped to move along your story. Any rhythmic sound would have done just as well. Some rhythmic sound was necessary. Every action seems to need some kind of an urge. Rhythm appears to have a decided influence on the speed with which people do things.

It is common observance that one in a hurry eats rapidly. His jaws open and close rhythmically. With slow strides a convalescent takes his daily constitutional. Teachers of music everywhere provide a metronome for helping pupils to play rhythmically. Rhythmic beats may come a long time apart, or quickly; but they are always evenly spaced from each other. Rhythm really means regularity.

Noticeably men become more and more regular in their actions as age advances. In the business world, this rhythm is called "system." In the home, it is termed "habit." Habit, system, rhythm, all gradually become more pronounced each year of life. Rhythm is the basis of harmony. Lack of rhythm even prevented an old Kansas farmer from marrying the second time. He insisted: "I'm too sot in my ways an' she's too sot in her ways; so we wouldn't sot together." Logically, therefore, it would seem that the older a man is the more acute would be his sense of rhythm. This being true the elderly man has the edge on the younger in the study of music.

But older men worry more. Business economists allege system is affected by worry. The one and only worry of the child is being deprived of his play. He is even willing to work a while if play will follow. Employers have found a slogan which is seen in many establishments and tends to bring home this point: "Why worry. It'll happen anyhow." Or in other places, one sees the sign: "Keep Smiling." Children never worry about whether there will be a "tomorrow." Suppose the older man should be like the child! Instead of wondering if he'll live to see "tomorrow," he would be planning what we will do when tomorrow comes.

The man of that type seems to need a few statistics in order to determine what instrument he will study. Consulting a music teacher, he learns the mathematics of music are: A student can become an accomplished musician on a certain instrument in a certain time with a certain amount of practice. He is told native ability is involved in the equation only with respect to the degree in which it reduces the requirements of practice. Age does not enter into it. These old youngsters can not understand why they should be called foolhardy. "Why," one of these old boys comments, "should I deny myself the pleasure of learning to fiddle a bit. If I die, I won't need it. If I live, I'll enjoy it. Why not?"

The "take-my-advice" acquaintances of such a man find out quickly that telling him he is too old is like pouring water on a duck's back. Hunting for some more adhesive reason, they turn to lack of talent. Still he laughs at them. "Talent," he explains, "is merely an AID to practice, not a SUBSTITUTE." He points out that most children have to practice regularly in spite of their talent. Admitting that talent has made many a child a musician, he insists that more practice would have accomplished prodigious results in the same child. Many musicians will give all the credit for their success to the menacing hickory stick in the hand of a stern parent. Lack of talent will NOT keep persons from learning music.

Practically no child appears to realize that "practice makes perfect." They classify practice among such nuisances as washing their ears. As they grow older they learn the advantages of both. By that token, the older one gets the less compulsion he will need from outside himself. The urge will come from within. No one will deny that people are more successful in doing things they WANT to do. Therefore, with his mature knowledge, the old person could hardly be other than successful, if he really WANTS to study music.

Nobody would think of pointing a finger of ridicule at an old man who learns to play golf. It is agreed that he needs the exercise. He wants to retain, if not renew, his youthful nimbleness. But how they give their noses the air if he steps out on the dance floor with an eighteen-year-old maiden! Imagine you can hear them now: "The old codger ought to be home snoring in his arm chair!" Let him begin to take music lessons; the neighbors remark, as he passes

by with his music roll under his arm: "The old fool's lost his mind."

But papa "knows his onions"! Five years later he twists the dials of his super-heterodyne. The Meditation from Thais bursts forth. He tunes his violin. He plays along with the grand symphony orchestra. As a child he was never happier. He experiences again the childhood ecstasy of doing something his chums bet he couldn't do. He has revived the spirit of youth. Too old? Nobody is too old to learn music.

MUNICH OPERA FESTIVAL  
BEGINS BRILLIANTLY

City Gayly Decorated for Occasion—One-Third of Audience Americans—Meistersinger the Opening Performance—Parsifal Beautifully Done—Other Offerings Also Please

MUNICH.—The Munich opera festival has begun under very promising auspices. Again, as in gladder days of prosperity, the avenue leading to the Prinzregententheater is decorated with gaily waving banners in the Bavarian white and blue and the city's black and yellow colors. The beautiful and impressive monument of Richard Wagner adjoining the theater has its pedestal festooned with laurel wreaths, a donation of homage offered by the State and the city, while a continuous stream of automobiles carries the festival guests across the serenely flowing Isar to the temple of art where Wagner's masterworks are to be interpreted.

The interior of the theater, too, presents a festive picture. There is but little display of flashing jewelry, but the eye is again gladdened by smartly gowned femininity and the triangular white shirtfront is again in pleasing predominance. And again, as for the last twenty-five years, Prince Louis Ferdinand of Bavaria, who considers it a privilege on this occasion to take part in the performance among the second violins in the intermission greets his many friends from all the corners of the globe. Fanfares, taken from the principal leitmotifs, again announce the beginning of each act.

All in all, it is the nearest possible reconstruction of pre-war conditions imaginable, and appears as a happy and hopeful omen for better days.

An international throng of visitors crowds the marble-tiled foyer and the lovely promenade garden; one hears again the tongue of many foreign countries, principally English, America furnishing this year at least one-third of the festival congregation. This is also shown by the booking which has a surprising and flattering upward tendency in comparison with the rather meagre box office receipts of the past thirteen years. In fact, the Mozart performances given at the Residenztheater are almost completely sold out in advance, and there is also a very large demand for admission to the Wagner performances. This is all the more gratifying as Munich has to compete with Bayreuth this year. Of course, there have never been any outward signs of strenuous rivalry between the two theaters, but naturally Bayreuth, with its great history and abounding in the close personal connection with its founder, forms a formidable point of attraction which should and did make Munich eager to compete at least in point of excellence regarding the performances themselves.

And, indeed, the first performance of the Meistersinger von Nürnberg with which the festival was opened, proved to be a most pleasing and gratifying artistic event. Its main features were again Wilhelm Rode's vocally and, in point of colorful and characteristic expression, hardly surpassable Hans Sachs, Joseph Geis' inimitable Beckmesser, and Paul

Bender's profound rendition of the part of Pogner. Elisabeth Feuge again displayed her lovely vocal charms to full advantage, Karl Seydel's David was, as on former occasions, a picture of youthful sprightliness and endowed with a never failing sense of humor.

Hans Knappertsbusch conducted with verve and vigor, perhaps even a little too much so in the overture and in accompanying the entrance of the Masters in the third act at the expense of the stately character of the music. Of unusual impressiveness was the last scene of the third act, a sparkling picture of gay festivity, and here Knappertsbusch's art of interpretation rose to its full height. Contrary to custom the curtain was raised many times to satisfy the loudly clamoring audience.

The following day brought a performance of The Marriage of Figaro—one of the happiest artistic, and musical events imaginable. Egon Pollak, the Generalmusikdirektor of Hamburg, was guest conductor, and owing to his fiery temperament and general musicianly qualities, he not only won the hearts of the audience by storm but simply swept it off its feet. He may not be what the world would call an elegant conductor, but he is a musician and artist of exceptionally high rank, one who knows what he wants—and accomplishes it. He handles orchestra and stage with marvellous ease and succeeds in kindling in all participants that spirit of enthusiasm which goes far to make a performance well-nigh perfect. His accompanying of the recitatives, sprinkled with occasional charming improvisations, is almost as genial as that of Richard Strauss who is a past-master in the art.

On the stage Pollak found most capable assistance in Heinrich Rehkemper's Almaviva, the picture of the elegant cavalier and grand seigneur of flawless vocal attainments, in Felicie Mihacek's vocally charming and slightly pathetic countess, Martha Schellenberg's in appearance a not quite convincing Cherubine, and in Berthold Sterneck's grimly humorous Figaro. The casting of the smaller parts, too, was given particular care and there was not one item in the entire ensemble that proved unworthy of the aspired and really achieved standard of excellence.

Leo Pasetti, with his usual fine artistic taste, had supplied new stage-settings which were not only a remarkable improvement over the former somewhat gaudy mixture of Barok and gilt Rococo, but also an artistic delight to every eye. Needless to say this production, too, was received with a generous display of enthusiasm.

The climax of profound impressiveness was reached with the first performance of Parsifal on the third day of the festival. Knappertsbusch on this occasion indeed proved himself a complete master of the situation. His interpretive powers rose to a height which surprised and left aghast his most ardent admirers. His equally ardent antagonists were also convinced of his intrinsic, musicianly, and spiritual qualities and powers of divination. Personally I must admit that I cannot always follow his selfwilledness in matters of interpretation, but on this occasion I gladly take off my hat and give due reverence to a masterly piece of work. It was, I must repeat, an event of the most profound impressiveness, accentuated by eminent vocal and artistic stage accomplishments.

Everything seemed attuned to an event of solemnity and mystic revelation and it was very easily discernible that the audience was held spellbound. This time not a sound disturbed the deep silence after the curtain had fallen for the last time. An unusually large portion of the interest and admiration of the audience was absorbed by Paul Bender's impersonation of Gurnemanz, a figure which, in its ardency of spiritual emotion and placidity, rose high above the level of the merely artistic. Hardly less impressive and touching in his outbursts of grief and redemptive longing was Wilhelm Rode's Amfortas. Elisabeth Ohms proved a remarkably interesting and vocally very satisfactory Kundry; Hendrik Appels a capable and convincing Parsifal. Nor can one forget the exquisite work of the various choruses excelling in clearness and beauty of sound.

ALBERT NOELTE.



Drawn by Prof. Joseph Futerer, Munich

HANS KNAPPERTSBUSCH,  
while conducting at the Prinzregententheater, Munich.

### Accompanying Taught as Major Subject at Curtis Institute

The art of accompanying has been elevated to the rank of a major subject at the Curtis Institute of Music, Philadelphia. As far as is known, this is the first attempt to train students adequately in this important branch of music.



Photo by Mikhlin  
HARRY KAUFMAN

The idea originated with Josef Hofmann, director of the Institute, in an effort to remove the stigma of inferiority which in the minds of many students has attached to the accompanist's art.

In the opinion of Mr. Hofmann, the accompanist too often has been a disappointed soloist who has been driven to make a living by other means. Neither his mental attitude towards his work nor his training fit him for this task, observes Mr. Hofmann. "This criticism, of course, does not include the great coaches, who are the best accompanists," he hastens to add, "and it is this type of accompanist-coach that we will endeavor to produce at Curtis Institute."

There is a wide field in music, according to Harry Kaufman, who has been placed at the head of the division of accompanying, for the individual who sets out at the beginning of his career to specialize in the art of accompanying. "There is a science to this branch of music

which is substantially different from the instruction given to a soloist," declares Mr. Kaufman.

"Whereas the soloist is taught to develop his own individuality, the accompanist must cultivate an elasticity which will permit him to accord thoroughly with the style and temperament of the person with whom he is working. An accompanist should be taught the different problems he will have to meet when playing for a singer or for a violinist. The French art song demands a different treatment from German lieder. Modern music calls for a wholly different manner of expression than classical or romantic literature. Too often one hears the remark in connection with an accompanist that 'he is excellent for lieder, but disappointing in modern repertoire.' This is the sort of criticism that instruction in the art will eliminate. Pianists taking this course at the Curtis Institute will receive thorough training in the various styles of expression, in sight reading, repertoire and interpretation. With such equipment at the outset of his career, we feel that the accompanist will find his task a more grateful one than it has been in the past." Mr. Kaufman has had a lengthy career as accompanist, having been on tour in past seasons with Efrem Zimbalist, Erika Morini, Carl Flesch, Felix Salmond and other noted artists.

### Hadley's Last Week in Buenos Aires

The fifth concert of the Association Profesoral Orquestal, of which the Philharmonic Orchestra is a part, was given on July 16. The program included Converse's Flivver Ten Million, the title of which is more suggestive than the composition itself. This was followed by Handel's Concerto Grosso in D minor for two violins and string orchestra. Of this, the adagio was especially well liked. Strauss' Death and Transfiguration showed Henry Hadley's deep understanding and the fine accomplishments of the orchestra. Following Fisher's Prelude, the program closed with the dances from Borodin's Prince Igor, rendered with brilliancy and vigor, and winning for both the director and his musicians a well-deserved ovation.

The last afternoon concert under Henry Hadley's direction was given by the A. P. O. Orchestra on July 23, this performance being in honor of the conductor. The program started with Beethoven's Seventh Symphony, followed by Respighi's Pines of Rome, rendered with great poetical feeling. The program continued with Liszt's Dream of Love (Victor Herbert's orchestration), and ended with Wagner's Tannhauser prelude. The audience gave Henry Hadley a hearty ovation, recalling him to the platform a number of times.

On Sunday morning, July 24, Dr. Hadley's farewell concert was heard. He repeated Converse's Flivver Ten Million, and several important works heard in previous concerts. Enthusiastic applause greeted him as at the previous day's performance. After the concert a luncheon was given to Dr.



ELEANOR SAWYER,  
who is to sing in many European cities before returning to America.

Hadley by the members of the A. P. O's Philharmonic Orchestra.

The programs during Dr. Hadley's engagement have been varied and most interesting, each one including both classic and modern works. Argentinian compositions also have had their places in each concert, as well as some of the best compositions of Dr. Hadley himself. On July 30 the second cycle of concerts started under the direction of Clemens Krauss.

L. E.

### Guilmant Organ School to Open in October

William C. Carl is spending his summer holidays in Paris and in Switzerland, formulating plans for the twenty-ninth year of the Guilmant Organ School, scheduled to reopen October 4.

The schedule for the coming season is up-to-date and has been planned so that it is equally valuable to persons who



"Mr. Gunster delighted his hearers with the natural beauty of his pure lyric tenor."—*Providence Tribune.*

*Frederick Gunster.*  
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## ANNA HAMLIN

### SOPRANO

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Chicago Civic Opera  
Company

The following is typical of  
the newspaper comments on  
her voice and acting:

"Anna Hamlin, as Oscar the page, was excellent. The coquettish character of her role is admirably suited to her lovely lyric soprano and her charming personality. Miss Hamlin possesses a voice of lyrical charm and flute-like delicacy."

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As Gilda in Rigoletto



As Rosina in The Barber of Seville



WILLIAM C. CARL,  
director of the Guilmant Organ School, and who is now  
touring France and Switzerland.

have studied the organ, or who are beginning to study that instrument for the first time. Courses have been arranged for church, concert and theater organists. In each instance, a thorough knowledge of the foundation principles of organ playing is insisted upon. An outstanding feature is the master class which holds weekly sessions during the school year.

Examinations for the free scholarship offered by the Hon. and Mrs. Philip Berolzheimer will be held September 26 at 9:30 a. m. The list of candidates entering the competition is already large, and closes on September 20.

Dr. Carl will return from Paris the latter part of September and the other members of the faculty will return from their holidays for the opening session of the school.

The Guilmant Organ School is located in the Washington Square district, where many other well known institutions of learning hold their sessions. The district has been made famous by many distinguished musicians, writers, and scholars, who have made their residence there—notably Mark Twain, Washington Irving, Matthew Arnold, Georges Clemenceau, Charles Dickens, Joseph Bonnet, Adelina Patti, Emma Eames, and Anna Louise Cary. There is still a large artists' colony in and about the Square.

### Villa d'Este Summer Master Classes

ROME.—The Villa d'Este Master School of Music commenced its summer term on July 10, and the beautifully situated little town of Tivoli—fifteen miles from Rome—presents a scene of animation.

D. P.



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Dean of Critics

**WILLIAM J. HENDERSON** (*Sun*)  
*New York Sun*, November 4, 1926.

"Mr. Whitehill, as Hans Sachs, of course was in unusually good voice. This fortunate fact lent unexpected strength and power to his always poignant and finely drawn portrait of the poetic cobbler of Burnberg. The Metropolitan has operatic cobblers of lustier voice and more jovial mien, but none of them penetrates so deeply nor portrays so delicately the finer qualities, the sensitive intuitions, the groping imagination of Sachs' noble nature."

*New York Sun*, April 16, 1927.

"Mr. Whitehill as Amfortas gave one of the most admirable portrayals of a difficult role delivered on the same stage this season."

## What New York's Most Eminent Critics Said During Season 1926-27

**OLIN DOWNES** (*Times*)

*New York Times*, November 4, 1926.

"Clarence Whitehill, who has not sung for long as he did last night, and whose resource in song enabled him to project over the footlights all his knowledge of the role of Sachs, all his skill in characterization and in finely wrought shades of meaning. After all, nothing can substitute for or replace the results of long training, the assimilation of tradition, the art which is the result of thoughtful study and varied experience. In short, Mr. Whitehill gave of his best, and that best, after long years as a member of the Metropolitan, is still impressive and enriching to the beholder. There was no need to say that the voice was equal to its best estate of years past, but it was employed with the skill of a master of good vocal principle, diction, nuance; it was again the voice of a character of tenderness, and strength, also charity and wisdom."

*New York Times*, December 9, 1926.

"Mr. Whitehill's voice stood him well in the earlier scenes, and was able to ride the storm of Wagner's orchestra when instruments as well as voice must blazon the wrath and despair of the defeated god. His admir-

able diction, his knowledge of every tradition of gesture and musical phrases, were the servants of a real inner nobility of conception that cannot be manufactured, pretended, or mistaken when it is present."

**LAWRENCE GILMAN** (*Herald*)

*New York Herald-Tribune*, Nov. 4, 1926.

"Otherwise the Metropolitan's Meister-singer for the most part, comes out on top. Munich disclosed in the performance we saw no such Hans Sachs as Mr. Whitehill's."

*New York Herald-Tribune*, Dec. 17, 1926.

"Mr. Whitehill, as Sachs, gilded an old laurel wreath by a superb and mellow-voiced performance."

*New York Herald-Tribune*, Dec. 26, 1926.

"Otherwise it was a routine performance keyed somewhat above the ordinary and ennobled by the finest Wotan Mr. Whitehill has sung in many a moon."

*New York Herald-Tribune*, Jan. 22, 1927.

"Mr. Whitehill presented a tender and lovable Wolfram, fully measuring up to the best vocal standard he has set himself this year."

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HEAR NEW VICTOR RECORDS

KNABE PIANO

### Marta Wittkowska Accomplishes Brilliant Feat

In an emergency brought on at Cincinnati by the illness of Miss Sherwood, Marta Wittkowska sang Brunnhilde in Die Walküre on Sunday, July 31, and repeated it again on the next day. Then, as the management was unable to secure a substitute for Rachel in The Jewess, she sang Carmen on



Photo by White Studio

MARTA WITTKOWSKA AS BRÜNNHILDE

Tuesday and repeated Brunnhilde on Wednesday—a remarkable feat of endurance as well as of versatility. There are few artists who could have accomplished it.

What the press thought of Mme. Wittkowska's performance is indicated by excerpts from Cincinnati referring to these and other appearances. The Cincinnati Commercial Tribune uses such phrases as the following: Most brilliant personal triumph; result was vividly beautiful; her appearance is stunning and is an asset to her brilliant reading of the score; her "cry" evoked storms of applause, and it was not more thrilling than her entire singing and acting of the great part; here is an exquisite voice with the abundant power and reserve which Wagner demands and its handling enhances its native beauty. The Cincinnati Enquirer states she sang the role of Carmen in such a manner as to arouse the enthusiastic plaudits of her audience. Her interpretation of Carmen was distinctive. Her creation was subdued, subtle, spiritual, yet undoubtedly seductive. Her acting of the role was equally admirable, and at all times she manifested an unflinching sense of rhythm and a keen feeling for dramatic climax. The Post says that she is an ideal Carmen, glowing, vital, yet at all times subtly feminine, and speaks of her superb achievements in the different roles she has portrayed, her versatility being a source of increasing wonder as she essayed roles so widely different in character.

### Alice Hackett Well Received

Alice Hackett has been giving a number of recitals recently. She played her Musical Interpretations for Children in Mt. Pleasant, Iowa, after which the following comment was made in the News of that city: "Alice Hackett is becoming increasingly popular with the older folks in her musical interpretations. She is a pianist of great ability."

Mrs. Hackett's program was something new in that she gave the children training in listening. She told a story or described a dance of the South Americans and then interpreted it on the piano. Mrs. Hackett is a pianist of ability and played selections from the masters. The Little Shepherd, by Debussy, and The Cat and the Mouse, by Copland, were great favorites. A very recent appearance was in Blue Earth, Minn.

### Mme. Marchesi's Activities

After concluding her school year in Paris with a pupils' concert, Mme. Blanche Marchesi herself gave a recital on July 5 in London, assisted by the International String Quartet. The next day found her rehearsing thirty numbers for the pupils' concert on July 7. Among the pupils partici-

pating were the Meduria twins; Enid Settle, Welsh lyric soprano; Dorothy Canberr, coloratura; Norah Sabin, soprano, and Mme. Blanche LaFontaine. The program included excerpts from Wagner, Mozart, Handel, Massenet, Meyerbeer, LaForge, Strauss, Schubert, Brahms and Gretchaninoff, and was thoroughly enjoyed by a large audience. L.

### Shilkret's Salon Symphony

Among the many and diverse activities of Nathaniel Shilkret, that talented pianist, composer, arranger and conductor, the latest is what he calls the Salon Symphony. In a recent conversation with him he had the following to say on the subject of his new Salon Symphony:

"Salon Symphony stands for an orchestra that is interested in any type of music as long as it has merit in its own particular sphere. Specifically, I mean that with the exception of a few people in this world, the majority like music. Whether the technical term is a symphony, a folk song, a modern novelty, or a jazz concerto matters not. Shilkret Salon Symphony will stand for an artistic and characteristic interpretation for all music.

"It differs from the symphony orchestra chiefly in its presentations and its arrangements. Its library will not be hampered by simply adhering to classic music. It is



**"Her voice has the great  
charm of being always  
perfectly in tune."**

The New York Evening Post said the  
above about May Peterson, soprano, former-  
ly Opera Comique and Metropolitan  
Opera Company.

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superior to the novelty or jazz orchestras; having all their possibilities and limitless other effects, it has dignity and stability added, which places it above the former orchestras and makes any comparison impossible.

"There will be no attempt to put jazz into the classics—instead, put class into the jazz.

"It is almost a crime that so many wonderful works are never played. Countless orchestral scores, piano pieces that crave orchestra arrangements, novelty compositions, new American works, and various interesting selections of a varied type are just written but not performed."

"What do you think is the cause of this evil?" he was asked.

"There are many reasons. Most orchestras of symphonic type are too large for certain compositions that are not under the headings of standard or traditional symphonic classics. Many of the great conductors are not pliable enough to do more than the music of a certain kind. I could go on indefinitely giving reasons, but it is more to the point to say that there is a real demand for an orchestra between the novelty jazz type and the symphonic orchestra, and that is just what the Shilkret Salon Symphony must do—fill the gap.

"It opens up a new field for composers, brings to the concert field a new and eager audience, helps all musicians and music lovers who strive to write something better and worthwhile in their own field.

"After all, who dares say that a Stephen Foster melody is any worse than a fair symphonic movement, or that a good jazz symphony is less enjoyable than a good work of any classicist? Let us have no class in music; it is either inspired or mediocre. One thousand years ago no doubt the musicians wrote classic music and others created what they termed popular music. Today we seek for these popular or folksongs as we do for gems, while the classics have nearly all disappeared, excepting in the rare cases where a genius wrote them."

### Earl Truxell Versatile

Earl Truxell, director of piano at Kiskiminetas School for Boys at Saltzburg, Pa., is a versatile musician, his interests and accomplishments reaching in many directions. In addition to his studio work, he is director of the Carnegie Steel Men's Chorus and Women's Glee Club, and fulfills many engagements as accompanist for artists. Mr. Truxell is a native American, having been born in Keesport, Pa. He secured his early musical education in this country, and in 1911 went to Berlin and studied for two years with Lhevinne and Josef Weiss, meanwhile appearing in joint programs with Mlle. Boucher, violinist, on a tour which included thirty-two concerts. Mr. Truxell has been honored in having his playing recorded for the Ampico; and the American Piano Company said of a recorded composition written by the player: "Here we have a delicious waltz in Valse Chante, with a lilting beauty, captivating in the highest degree. The composer himself has played it."

The list of artists whom Mr. Truxell has accompanied in recital includes the names of Casini, Royal Dadrnun, Hans Kindler, Sascha Jacobsen, Elias Breeskin and Eleanor Flannery Jones. He has also appeared as associate artist and accompanist for the Yost String Quartet of Pittsburgh. Critics have been enthusiastic about his artistry and their reviews have touched upon many phases of his attainments. Regarding his work as accompanist the Pittsburgh Post stated that "he provided pianistic accompaniments. That man thinks his background and doesn't stumble, or 'thumble' them." Concerning a later program the same reviewer added: "He has a clean technic and fine conception of support. He is certainly to be commended to visiting artists." The Pittsburgh Sun noted that "he was faithful to the performer and to the composer, and oftentimes vitalized a rather slender background." The Meadville (Pa.) Republican believes that "his name will long be remembered as accompanist." In speaking of this artist's playing for Hans Kindler at Morgantown, W. Va., the Post told the following incident: "A pleasing feature of the concert came at the



Photo by Trinity Court Studio

EARL TRUXELL

close of Kindler's part of the program when he turned and impulsively clasped the hand of the accompanist who had played without rehearsal. The act was a fine tribute to the artistry of the young Pittsburgher."

Mr. Truxell's work as conductor also has received excellent comment, and one reviewer wrote the following: "The singers gave a professional choral lustre to the works presented. The director evidently taught them the difference between fortissimo and pianissimo, and there were many engaging effects."

### Mario Corti's Engagements

ROME.—The distinguished violinist, Mario Corti, director of the Villa d'Este Summer Master School of Music, has been engaged for concerts in Berlin, Vienna, Budapest, and other large cities, in connection with the National Concert Union. D. P.



Photo by Ben Pinchot, N. Y.

## Marianne Kneisel Quartet

Marianne Kneisel—1st violin  
Elizabeth Worth—2nd violin

Mary Lackland—viola  
Nancy Wilson—cello

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Admission to the Curtis Institute is by examination only. The suitability of applicants for admission is determined by the evidence of talent shown by them in examination, rather than the degree of advancement already attained.

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REGINALD O. MORRIS, *Theory  
and Composition*

CARL FLESCH, *Violin*

CARLOS SALZEDO, *Harp*

LYNNWOOD FARNAM, *Organ*

These eminent artists are Heads of Departments in The Curtis Institute of Music. Associated with them are Moriz Rosenthal, Piano; Emilio de Gogorza, Voice; Rosario Scalero, Composition; Wilhelm Von Wymetal, Operatic Acting; Harry Kaufman, Accompanying; Richard Hageman, Coach; and other noted artists. The teachers of orchestra instruments are solo players of these instruments in the Philadelphia Orchestra.

To those who qualify for admission the Curtis Institute offers the following additional advantages: Free tuition or partial exemption from tuition fees

where required.—Financial aid if needed.—Steinway grand pianos, string or wind instruments, rent free to those unable to provide such for themselves.—Free attendance at concerts of the Philadelphia Orchestra, important visiting artists, and performances of the Metropolitan Opera Company, as part of their musical education.—Summer sojourns in the United States and Europe, to advanced and exceptionally gifted students, under the artistic supervision of their master teachers of the Curtis Institute.—Regular public appearances during the period of study.—Financial assistance in setting out on a public career upon reaching artistic maturity.

*Entrance Examinations Begin Thursday, September 22*

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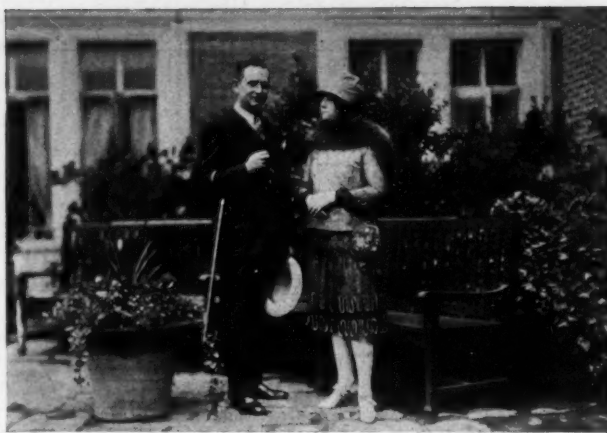
### Master Institute Scholarships

Opportunities for scholarships in all fields of art are announced by the Master Institute of United Arts, New York, for its fall term. In addition to the regular Institute scholarships, which include awards in all branches, several special scholarships are announced. Among these are the Nicholas Roerich Scholarships in Music, Louis L. Horch Scholarships in piano, Maurice Lichtmann Scholarship in cello, George Washington Scholarship in any department chosen by the directors, Abraham Lincoln Scholarship in any department chosen by the directors, Walt Whitman Scholarship in poetry, Curt and Florence Rosenthal Scholarships to women students in any branch of art, and the Frederick Trabold Scholarships in any branch of art. In addition, a scholarship for a blind student in each of the departments of piano, violin, cello, voice, sculpture, poetry and journalism, will be awarded.

All scholarships at the Master Institute of United Arts are competitive, and are awarded in the fall after scholarship trials. In the music courses and dramatic departments, the applicants are heard by the judges and are expected to show evidence of their abilities to take advantage of the opportunities offered.

In addition to the possibility of study in the special department in which they have won scholarships, the successful applicants have the opportunity of all advantages of the Master Institute of United Arts in the way of special lectures, concerts, exhibitions and dramatic productions.

All applicants for the scholarships are expected to make written application before September 1, giving details of their previous education. Trials for scholarships are to be held on Saturday, September 10 and Sunday, September 11. Further details regarding the scholarships may be had on



ELSA ALSEN AND EDWIN SWAIN either before or after their joint recital at the Steel Pier in Atlantic City. It must have been before, because deep rooted smiles, which their complete success should bring to the surface, seem missing. Both singers were acclaimed at their appearance, and Miss Alsen has been reengaged to sing at the Pier later in the summer.

application to the Master Institute of United Arts, 310 Riverside Drive, New York.

### ARTISTS EVERYWHERE

Joyce Bannerman is enjoying an extended trip by motor through Ontario, Canada, where she will visit the birthplaces of her mother and father. She expects to spend some time on Georgian Bay "trying to catch some fish," as she states.

Richard Bonelli, Chicago Opera baritone, gave a recital on August 15 at the Pontiac Theater, Saranac Lake, N. Y., for the benefit of the Saranac Lake Society for the Control of Tuberculosis. He was ably assisted by Walter Golde. Mr. Bonelli has been reengaged by the Chicago Opera for three more years, making five consecutive seasons with that organization.

Charles Cooper, pianist, is enjoying a quiet time at Quogue, L. I.

Frances Baker Endres' summer is not all play, for she recently sang in Ohio, and also fulfilled a radio engagement in Boston.

Carl Fiqué, choral conductor, pianist and composer, and Mme. Fiqué, soprano, recently enjoyed a vacation in Montreal.

Annie Friedberg has announced the following New York concert dates for this winter by artists under her management: Town Hall recitals—Bruce Simonds, pianist, October 29; Charles Anthony, pianist, November 5; Yelley D'Aranyi, violinist, November 26; Myra Hess, pianist, November 29 and March 6; Donald Francis Tovey, pianist, January 3, 11, 18 and 26; Lenox String Quartet, February 21; and Luigi Franchetti, pianist, March 11 and 29. Willem Durieux, cellist, will be at Engineers Hall on December 1; Gertrude Peppercorn, pianist, at the Golden Theater on January 22, and Rita Benneche, soprano, at Carnegie Hall on January 31.

Grace Kerns writes from the Princess Anne Country Club at Virginia Beach, Va., near her home-town, Norfolk, that the ocean is wonderful there and the breeze very cool.

Erminia Ligotti, soprano, sends greetings to the MUSICAL COURIER from Ocean Grove, N. J., where she is having a delightful summer.

George Perkins Raymond is passing the summer in California, where he is scheduled to sing several times before returning to the east to open his season with a tour of the southern states.

Joseph Szigeti's accompanist next season will be the eighteen-year-old pianist, Ignaz Strasfogel, a pupil of Leonid Kreutzer. Mr. Strasfogel is winner of the Mendelssohn Staatspreis, and his arrangement of the Kammer-symphonie by Schreker, with whom he studied composition, has just been published by the Universal Edition.

Charles Trowbridge Tittmann, basso, well known for his appearances at the Bach and other American music festivals, is resting this summer from all musical affairs, spending many of his afternoons on the tennis courts, while his week-ends are enjoyed with his family in the country near Leesburg, Va. He has completed his twelfth season as soloist in All Souls' Unitarian Church, Washington. Next season he will be heard in oratorio and festival as well as in concert.

Mrs. A. M. Virgil, director of the Virgil Piano Conservatory, left New York recently for an extensive automobile trip in order to have a complete rest from her duties at the school.

George Walker has been engaged for his fourth year as soloist at the Calvary Episcopal Church in Pittsburgh, of which Harvey Gaul is the organist and choir director.

### Vevey's Fete des Vignerons

GENEVA.—The Fête des Vignerons (Wine Grower's Festival), which takes place about every twenty-five years in Vevey (a picturesque town on the shores of Lake Geneva), has just been celebrated with great success. Its aim is to glorify the laborers of the soil and the Fatherland. The open air festivities were favored by fine weather and numerous actors and singers, strikingly garbed, performed before an audience numbering about fourteen thousand. The music was written by Gustave Doret (Swiss composer), the text is by M. Girard, and the much admired settings and costumes by M. Bieler. The principal soloists were Madame de Vigier, Lapelletrie, Dufrenne, and the tenor, Bauer. They were enthusiastically applauded.

### Dr. Feveisky to Conduct Grand Opera

The New York Grand Opera Company, Inc., announces the engagement of Dr. Michael Feveisky as leading conductor for the company during its coming tour. Dr. Feveisky has had a distinguished career in music, having conducted throughout Europe and being the leading conductor at the

Moscow Civic Opera House. At the recent performance in the open air at Ebbets Field, Dr. Feveisky conducted Samson and Delilah before an audience of 15,000 people.

### CONDUCTORS ANNOUNCED FOR LIVERPOOL PHILHARMONIC

#### Lynnwood Farnham Plays Cathedral Organ

LIVERPOOL.—With the exception of the Eisteddfod, at Holyhead (which is reported elsewhere in these columns) there has been little doing here recently, with the exception of the appearance at the organ of the Cathedral of Lynnwood Farnham, of the Church of the Holy Communion, New York. Mr. Farnham is a musician who unites a comprehensive grasp of detail with adequate technical skill, although further acquaintance with the numerous complexities of the Willis instrument would have been an advantage.

His program included Paul de Maleingreau's Toccata from a Suite; a Fugue in C sharp by Arthur Honegger; Bruce Simond's rather striking Dorian Prelude on the Dies Irae from the Gregorian Missa pro defunctis; and works by Sigrid Karg-Elert, Henri Mulet, Byrd, Handel and Bach.

H. Goss Custard, the permanent organist of the Cathedral, left Liverpool recently on a lecturing tour in Canada. He will return here at the end of September.

Much interest is evinced by the organic community in the approaching visit of Edwin L. Lemare of Chattanooga, who is coming to make sundry records for a London Gramophone firm.

The advance program of the next Philharmonic season provides for twelve concerts, six of which will be under the direction of Sir Henry Wood. The remainder will be conducted by Landon Ronald, Hamilton Harty, Paul von Klenau, Hermann Abendroth, Oskar Fried and Rhene Baton. The works to be performed are not yet known.

#### Two Colombati Pupils Successful in Opera

Two pupils of Virginia Colombati recently scored success during the season of open air opera at the Starlight Stadium. Alma Dormagen opened the season as Aida and Sara Davison made her debut as Gilda in Rigoletto on August 4. Miss Davison will appear again in Lucia on August 25.

#### Another Lindbergh Scores in Concert

Howard Lindbergh, pianist, made his initial appearance at the La Forge-Berumen Studios recently and created a favorable impression with his excellent playing. Mr. Lindbergh, who is still in his early 'teens, is an artist pupil of Ernesto Berumen.

These artists, whose ability has been proved by repeated engagements and enthusiastic appreciation, are for the season of 1927 and 1928 under the exclusive Concert Management of

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Anna Case, the Popular American Soprano  
Lucille Chaffant, Phenomenal Coloratura Soprano  
Giuseppe Danies, Baritone of Metropolitan Opera Co.  
Yvonne D'Arle, French-American Lyric Soprano  
Giuseppe De Luca, Baritone of Metropolitan Opera Co.  
Paul de Marky, Pianist  
Rafael Diaz, American Tenor  
Daisy Eigh, Soprano  
Dorothea Flexer, Contralto of Metropolitan Opera Co.  
Beniamino Gigli, the World's Greatest Tenor  
Curtiss Grove, Lieder Singer  
Hattie Hall, American Mezzo-Soprano  
Rosa Low, American Soprano  
Charlotte Lund, Soprano and Operatic Recitalist  
Mary Manley, Coloratura Soprano  
Queenie Mario, Soprano of the Metropolitan Opera Co.  
Oscar Nicastro, South American 'cellist  
Rosa Raisa, the Great Dramatic Soprano of the Chicago Opera Co.  
Giacomo Rimini, Italian Baritone of Chicago Opera Co.  
Mabel Ritch, American Contralto  
Moriz Rosenthal, King of the Keyboard  
Titia Ruffo, Baritone of the Metropolitan Opera Co.  
Alberto Salvi, World's Greatest Harpist  
Frances Sebel, American Lyric-Dramatic Soprano  
Jessie Slatik, Soprano  
Erich Sorantin, Violinist  
Irma Swift, Coloratura Soprano  
Donald Thayer, American Baritone  
Anne Tyson, Contralto  
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*N. Y. Herald-Tribune*

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*New York Sun*

They were equally at home in all of their portrayals and brought as much grace and rhythm to the roles of Cossack and Indian water carriers as to the more familiar parts of Spanish girls and gypsy maidens.

*New York Telegram*

The arrangements, the staging, the ensemble in general was of a high order last night. The variety of dances, the wide range of mood and color were most effectively projected.

*New York Sun*

An apparently inexhaustible mine of originality.

*New York Post*

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*New York Times*

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*New York Post*

The Spanish dances were given in rapid sequence, with a resourcefulness of gesture, pattern and costume, never once duplicated.

*N. Y. Herald-Tribune*

An added feature of the performance was a wealth of beautiful and dazzling costumes.

*New York Telegram*

## MUSIC ON THE AIR

Radio has made of America an enormous concert hall where millions sit every night, listening to the world's greatest artists. At the beginning, radio was different. Receiving sets were but home-made toys, and people refused to take it seriously. Artists refused to risk their reputations on the tin-pan distortions of reception. Radio programs were pretty bad.

The popularity of radio can be most directly traced to the raising of the tone of radio entertainment. To this, nothing has added more than the popularizing of the best music, through the instrumentality chiefly of A. Atwater Kent, whose Radio Hour, during which internationally famous artists play or sing, entertains audiences of millions every week. M. H. Aylesworth, president of the National Broadcasting Company, said in commenting on the influence the Radio Hour has had on the quality of radio entertainment: "To a great extent these features and a few others of the same calibre have been responsible for raising the entire level of broadcast entertainment. They have led the listening public to expect great things from radio, and gradually the broadcasting stations have responded to this demand by improving the tone of their programs."

Highly paid artists now feel that not only do they raise their own prestige by taking part in the ambitious programs, but they receive personal advantages from the educational effect upon the public and the resulting rise in musical appreciation in America.

Reinhold Werrenrath says he believes that musical leadership will pass from Europe to America within the next generation, largely because of developments in radio. "Radio is bringing the finest music to the smallest farms," he said, "and by popularizing the classics is leading children to absorb their beauty, who will thus grow up with finer appreciation of beauty and culture." Werrenrath is only one of the noted singers whose appreciation has been expressed. "It is a joy to me to see how musical appreciation and understanding have grown all over the country," Mabel Garrison has said, "and what attentive audiences are now found in small places where perhaps they had never had a song recital before the advent of radio!"

"The American people are becoming more appreciative of music," adds Frances Alda, "and they have been educated by radio to be satisfied only with the best. I have traveled thousands of miles over this country and have found real appreciation everywhere, and the people know what they want."

"Radio carries the best music to the smallest village," declared Mme. Schumann-Heink. "Before the coming of radio, the large cities had the advantage as places to study, because one could hear as much good music in the large cities in one evening as they did in the country at large in a week."

To quote Edward Johnson: "Never before has a nation made such strides in bringing music to the people, and never before has there been such an imperative desire for the finer things that older civilization has given." Mr. Johnson attributes largely to radio the springing up of choral societies, orchestras and bands, everywhere.

Mary Lewis believes the far-reaching effect of radio on the musical life of the country is just beginning to assert itself. "Radio will never eliminate the concert," she declared, "but the popularity won over the radio will result in largely increased concert receipts."

Reaction expressed by Allan McQuhae was to the effect that "the steady increase in radio concerts by the world's greatest opera and concert stars, and the constant improvement in broadcasting generally, is marking a swing back to the kind of songs that have gone down through the ages—the world's greatest classics. And this movement cannot be other than stimulating to concert attendance and a keener appreciation of the artist."

It was with a belief that radio has been, and will be increasingly important, in bringing before the public many singers who would otherwise have languished unknown and unrecognized, that Mr. Kent recently began a nation-wide search for the hidden voices in all the states of the Union.

The best young men and young women singers in each community in each state will be chosen, and by a series of elimination contests through State and District Auditions, will be qualified to compete in a National Audition to be sung over a national radio hook-up from New York next December, when ten finalists—five men and five women—will take part. Expenses of participation in district and national hearings will be paid by the Foundation.

Encouragement in the liberality of awards offered is given to contestants, for whom the means of enlisting themselves are now opening in each state. The first place awards—one for a man and one for a woman—will be a gold decoration, \$5,000 in cash and two years' tuition in a leading American conservatory; second awards will be \$2,000 in cash and one year's tuition for each winner, a man and a woman; third awards will be \$1,000 cash and one year's tuition for each; fourth awards, \$500 each, and fifth awards, \$250 each.

## ON TURNING THE DIAL

Monday, August 15.—When Roxy's away his gang manages to get along, of course, but he is always missed. The



JULIETTE WIHL

"A pianist possessed of exceptional qualities of technique and perception."—*Daily Telegraph* (London).  
 "Among the most interesting of contemporary artists."—*New York Herald* (Paris).

program was made up in quite the usual fashion, songs prevailing, with the customary rip-roar-and-away missing. That is Roxy's part. Old songs, which have become quite the vogue since arranging a radio program began to tax the compiler's weary head, were part of the Shoemaker's offering on WJZ. There were many other good things on the air for those who turned the dial in just the right direction.

Tuesday, August 16.—True to form, the Sanka Afterdinner Music came along in delightful fashion. The Song of India was what the radio advertising man would term a psychological twist, and it sounded well. WEAf brought the Eveready Hour again, which like the coffee, comes at its appointed time each week. Joe Green held forth at several pretentiously named instruments—the xylophone, vibraphone and marimba. Even then, he was good. Nat Shilkret conducts the Eveready orchestra, and his program contained several compositions of Victor Herbert, which are always popular and entertaining. Julia C. Gray sang a program of folk songs over WGBS.

Wednesday, August 17.—Though it may have "nothing to do with the case" so far as music is concerned, all listeners in had their thoughts on Art Goebel as he flew, so the announcer said, over the city of Honolulu in the monoplane, Woolaroc. And to those who are fans it must have been a thrill to know that the airship obtained its position at several points en route from radio bearings. But to come

back to music, there were songs from WOR by Leroy Montezanto, popular songs with popular titles. A delightful portion of that station's program was a joint recital given by Gerald Thompson, baritone, and Olivia Chappel, pianist. The Hardman Male Quartet sang, too, and their program was entertaining. William Robyn sang for the Maxwell House Coffee Hour, and his ballads were worth standing by for, and good to the last note.

Thursday, August 18.—It was a dull evening for those who didn't turn the dial to WJZ on Thursday night to hear the New York Philharmonic Orchestra's Stadium program. The weather changed things about a bit, so Willem van Hoogstraten, back at the Stadium, gave an impromptu program, consisting of Schubert's Unfinished Symphony, Strauss' Don Juan, an Irish air arranged by Grainger, and a Bach air. It was a spirited performance, and the high light of the week, as usual.

Friday, August 19.—Musical miniatures, the Greenwich Village Inn Orchestra, Bruce Campbell, tenor, Kaltenborn's orchestra, and the Royal Stenographers all contributed to one of those live radio evenings. Tenth Avenue, the play which is current on Broadway, had an important place among WEAf offerings, and though it may not seem to have much to do with music on the air, it is really new enough to be interesting, and proves the point that everything will come eventually to the radio owner's front door.

Saturday, August 20.—A negro spiritual concert, which came over WEAf, was one of the pleasing touches of the evening's presentations. It was good to hear Pryor's Band, too; band music is always a good bet, and the program which Mr. Pryor offered was exceedingly good. Kaltenborn's Orchestra, which plays at Central Park, gave a varied and interesting program over WNYC.

Sunday, August 21.—Sylvia Lent, who has been acclaimed throughout the season as one of the most talented of the numerous Auer prodigies, played over WJZ, contributing compositions of Goldmark, Saint-Saëns, and Chopin. Fairy Sailing, by Cecil Burleigh, was also given. Miss Lent played with her usual good taste, and without pretensions. Her program was a treat. The Sevillanos, a Spanish group of musicians, and the Philharmonic Orchestra were other high lights of the evening. The orchestra played the Mozart Symphony in G minor and works by Strauss, Wagner, and Tchaikowsky. Roxy's program was very good.

Memorial Tablet Dedicated to Memory of  
Writer of Southern Melodies

On August 9, the Central Labor Union of Asheville, N. C., dedicated a bronze tablet in memory of Stephen Collins Foster, writer of Southern melodies. Representatives of North and South alike gathered in the church yard of the old Calvary Church to pay tribute to the author of My Old Kentucky Home, Swanee River, Old Black Joe and Massa's in de Cold, Cold Ground. The only song heard in addition to the beloved Foster melodies was America. William Green, president of the American Federation of Labor, made the principal address in dedicating the tablet.

## Winter Concerts at Ann Arbor

Charles A. Sink, president of the University School of Music, Ann Arbor, Mich., has announced the following concerts to be given in Hill Auditorium the coming season: The forty-ninth annual Choral Union Series, presenting Beniamino Gigli, Guy Maier and Lee Pattison, Lea Luboshutz, Josef Hofmann, Paul Kochanski, New York Symphony Orchestra (Walter Damrosch conducting) and Feodor Chaliapin; ninth annual Extra Concert Series, offering Rosa Raisa and Giacomo Rimini, Flonzaley Quartet, Ossip Gabrilowitsch, St. Olaf Lutheran Choir (F. Melius Christiansen, director), and Myra Hess.

## Deems Taylor an Editor

Deems Taylor, composer, has been appointed editor of Musical America, a weekly publication. This is not Mr. Taylor's first venture in musical journalism, for he served for several years as music critic of the New York World, a post he resigned in order to devote himself entirely to composing his opera, The King's Henchman, later produced successfully at the Metropolitan.

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*La Tribuna of Rome*

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113 West 57th St., New York

### Looking Forward From the Past

The following article, under the signature of Herman Devries, appeared in *Opera Topics*, issued by the Chicago Civic Opera in August, 1927:

"The other day, when someone asked me whether I thought the opera of 'my day' was becoming passé, I began to reflect; and I am ready to say that I do not think public taste has changed very much since my youth. A look at the operatic schedules for the past Auditorium season bears out my statement.

"In the last decade modern composers have had what we call their 'chance.' New operas have been mounted at considerable expense, the best artists have been engaged for their interpretation, conductors of rank have exploited them to their best advantage. Yet . . . they vanish . . . no frantic public demands their repetition in vocal and literary assault upon a gratified management. . . . And the beloved procession of Gounod, Bizet, Wagner, Verdi, Massenet, Montemezzi and Puccini goes on . . . to the delight of the people who gladly pay to hear them over and over again.

"That is not my answer, but the decree of the masses and the dilettanti. Among the moderns who remain, besides Puccini and Montemezzi, I am not forgetting Debussy, Charpentier, Giordano, Henri Février, Wolf-Ferrari, Mascagni, Leoncavallo, and others. These have won their place and show every indication of unwaning popularity. But the 'old favorites' still have first rank in the hearts of our modern public.

"Another phase of up-to-date musical life is the surprising ambition of young American talent, their growing thirst for knowledge in things musical. Where, I ask you, can you find, for instance, a French singer of, let us say, some nineteen summers, offering a recital program of the finest vocal literature, correctly articulated in the best diction of four current languages, French, Italian, German, English?

"This means not only untiring perseverance, but ambition, intelligence, pluck, labor, artistic sincerity of purpose, the ideal of 'excelsior' and often the sacrifice of personal comforts.

"The foreign singer uses the language of his country, and not always with felicitous results. I know things I like better than Brahms, Strauss, or Schubert in French . . . or . . . Debussy in German! Although even this were less hard to digest than Carmen in German, in spite of the military (?) atmosphere of the first act.

"But the principal reason for this editorial comment is to cheer our young people, to recognize their talents, to encourage their desire to exploit vocal literature in the tongue of the original text whenever possible, especially when translation is inadequate.

"I regret to say that, although I am distinctly and some times offensively patriotic, I cannot thrill at the idea of grand opera given exclusively in the English language.

"What's the use? Let the study of language be more universal . . . not the exclusive advantage of the few. Let language open a new avenue of thought, a new enjoyment of stranger literature, stranger mind and soul, the heart of other peoples. That to me would be a step toward the universal brotherhood that aims at leveling class and merging nations into a common understanding."

### NATIONAL WELSH EISTEDDFOD

(Continued from page 5)

dramatic and humorous interpretation, should be heard of again.

The chief works heard at the concerts were Handel's Samson and the late Harry Evans' effective but old fashioned Dafydd ap Gwllim—a glorification of a popular Welsh idol, which Welsh folk love. It was composed in 1907—it sounds like 1887. Much interest was felt in three recently unearthed Welsh Folk Dances. The collectors, Mr. Jones and Mr. Mellor, had many difficulties to contend with. One of the dances was known only to a very old man who refused to speak of it, because he had been converted to the belief that dances were the work of the Evil One. But his grandchild was able to help. The three dances were Llanover Reel, Rhif-Wyth (Longways) and Square Dance for Eight (CWM Tawe). They are pleasant and interesting and were danced by pupils of the Holyhead Secondary School in a most "refined" way, which I cannot imagine to be that of the Welsh peasantry at any time. The orchestra was Mr. Akeroyd's orchestra, from Liverpool, and the Eisteddfod Choir of over seven hundred voices was excellent and had been excellently trained by Mr. Matthews Williams, of Chester.

The ceremony of welcoming the overseas guests was better stage managed than usual. When the guests from the U. S. A., many of whom had been brought over on the Cunarder Scythia, got up to acknowledge the applause, at a given signal they waved handkerchiefs, and one of them unfurled the Stars and Stripes. Many of them, natives of Wales and now citizens of the States, had not been home for twenty years or more. The entire audience of ten thousand or more joined in the singing of Land of Our Fathers, and Home, Sweet Home—the singing of a Welsh crowd has a magical quality which no other community singing has. It remains the most impressive musical memory of the week.

Next year's Eisteddfod will be at Treorki (Treorchy) in the Rhondda Valley, and Sir Thomas Beecham will be an adjudicator—which should be piquant. In 1929 it will be at Liverpool—appropriately as it is the home of Pedrog, the new Archdruid who was publicly invested with the insignia of office during the week. ALFRED KALISCH.

### Aida Given Outdoors in Seattle

SEATTLE, WASH.—Aida, presented by the Musicians' Association of Seattle, in conjunction with the former Wayfarer Society, as the first attempt at outdoor opera, was crowned with success, and enthusiasm was rampant throughout the city, as people from all over the country, the Northwest in particular, were gathered to view and hear this spectacular production. Several national conventions being in session in Seattle brought a wide representation of the various parts of the United States and Canada to the production.

Widely heralded as a pageant-opera, Aida proved most satisfying. It was wonderfully executed, with nothing gaudy in settings or lightings, thanks to the skill of Burton W. James. With a tremendous stage, designed with stage space

on two levels, the first impression was that of massive beauty. A chorus of five hundred voices, under the capable guidance of Jacques Jou-Jerville added, of course, to the spectacular breadth of the production, but added more to the musical delight because of the excellence of ensemble in the choral numbers. No effort was spared to make the production one of massive splendor, even to several ballets under the direction of Mary Ann Wells, and there was no phase of the performance which could have offended the most exacting taste of an understanding opera patron.

The musical presentation was given first consideration, and how finely all the pageantry was subordinated by Conductor Karl Krueger, to make the rendition of Verdi's music artistically gratifying! Mr. Krueger had for his orchestra the augmented Seattle Symphony of over one hundred pieces, every member of which seemed alert to his smallest wish. As producer of Aida Mr. Krueger has again demonstrated his worth as a musical leader in Seattle, and has become more than ever an esteemed member of the Pacific Coast's musicians.

Special mention is due to the members of the Metropolitan Opera who contributed so magnificently and willingly to the happy culmination of Aida. Frances Peralta, as Aida, was superb in her role, her clear powerful voice filling the big University of Washington stadium. This, combined with her artistry, won her a remarkable triumph. Marion Telva was equally delightful and satisfying, while Paul Althouse, Fred Patton and William Gustafson shared honors for the roles which they portrayed. It was a happy choice that Mr. Krueger made in selecting these artists for the various important roles. There were no overbalanced proportions among the soloists, and the ensemble on the whole approached

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perfection for an outdoor (or indeed any) performance. Local singers who handled their parts with exceptional credit were Lillian Schoenberg Oates, Edwin Cook, and Jay Thatcher. J. H.

### Soder-Hueck Enjoying Short Rest

Mme. Soder-Hueck has kept her Metropolitan Opera House studios open until mid-summer, this last season marking the twentieth season of teaching for this well known teacher and coach. August 10 brought to a close her annual summer master class, which was well attended.



MME. ADA SODER-HUECK

Mme. Soder-Hueck was at one time herself a well known singer in Europe, and with her experience it is little wonder that she numbers many of her pupils among the concert and operatic artists of the day. To hear a Soder-Hueck pupil is nearly always to hear a lovely voice and one that has been carefully schooled.

Grace Burns, lyric soprano, winner of the National Federation of Music Club's contest, joined the ranks of the Soder-Hueck artist-pupils last winter upon her return from Europe, where she had been coaching at Fontainebleau and also appearing in concerts abroad. Miss Burns possesses



RITA SEBASTIAN  
contralto, pupil of Mme. Soder-Hueck.

a beautiful lyric voice and is, in addition, a good musician. Through the advice of some prominent musicians, Miss Burns went to this vocal teacher and has been delighted with the results achieved. She will be under the management of the American Concert Management, Inc., for the next three years.

Cesar Nesi, operatic and concert tenor, recently returned from Boston, where he had been singing with marked suc-

cess at the Paramount Theater there. He is also a well known figure in New York motion picture houses.

Rita Sebastian, a gifted young contralto, with a voice of unusual richness, has made steady progress since her recital at Carnegie Chamber Music Hall and one at the Princess Theater the next year. When in New York between concerts she continues her coaching with Mme. Soder-Hueck. Miss Sebastian recently sang at Ocean Grove, N. J., where she made an excellent impression. She is now adding operatic roles to her repertory, and will probably make her operatic debut some time soon at Willow Grove Park.

Among the numerous former Soder-Hueck singers is George Reimherr, for some time a prominent figure on the concert stage, who is at present singing the lead in the Shubert production, *My Maryland*, in Atlantic City, repeating his success with *Eleanor Painter in The Nightingale*.

Marion Lovell, coloratura soprano, returned last season to New York to coach with Mme. Soder-Hueck and also studied repertory under Richard Hageman.

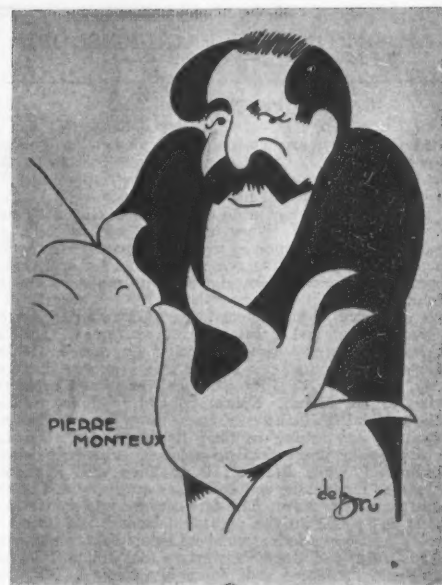
Mme. Soder-Hueck is now taking a few weeks' vacation in the mountains and at the seashore. The studios will reopen September 12 with a large enrollment.

### Impressions of Ka-ren-ni-o-ke

Ka-ren-ni-o-ke is the name of the 110-acre summer camp of Clarence Adler at Adlerville, Lake Placid, N. Y. At Ka-ren-ni-o-ke there are those who wish to continue their musical studies in the midst of forest and mountains as well as those who are going there for rest and recreation. There are practise studies in the woods and a large rustic barn, which has been converted into an auditorium and in which many fine concerts are given during the summer by prominent artists.

This is the third season of the Clarence Adler mid-summer musicales, and interesting programs are being given by the New York String Quartet, the Estelle Liebling Vocal Quartet, New York Trio and Barrere Ensemble of Wind Instruments. The first concert was given by the New York Trio, the personnel of which for the summer includes Louis Edlin, violin; Horace Britt, cello, and Clarence Adler, piano. At the second concert on July 31, the trio was assisted by Ethyl Hayden, lyric soprano.

One enthusiastic visitor to Ka-ren-ni-o-ke writes as follows: "The rare privilege of living at Ka-ren-ni-o-ke in Adlerville was our lot for a month this summer. Life here is as one thinks it must have been in those olden days when there gathered kindred spirits far removed from the everyday world and its doings. . . . To the chamber music concerts come the hundreds from far and near, who, like those of the 'Colony' itself, willingly lend themselves to the inspiring and unusual atmosphere of Ka-ren-ni-o-ke. Somehow the voices of piano, violin, viola and cello blend in perfect unison with God's Great Out of Doors, and we listen



A CARICATURE OF PIERRE MONTEUX,  
who has just concluded a most successful season as guest conductor at the Stadium concerts in New York.

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## MUSIC ON THE PACIFIC SLOPE

## SAN FRANCISCO, CAL.

SAN FRANCISCO, CAL.—The largest audience that has attended any of the summer symphony concerts to date was the one which Ossip Gabrilowitsch attracted to the Exposition Auditorium when he made his farewell appearance for this season before 9,000 of his enthusiastic admirers. Vociferous applause greeted him at his entrance and after each number. Tchaikowsky's Symphony Pathétique, perhaps the greatest and most popular of the Russian composer's scores, was the high light of the program. Fired by imagination, steeped in dark, rich colors, glowing with profound emotion and put together with craftsmanship, this work never fails to touch the heart of the listener. Mr. Gabrilowitsch's reading was thrilling, and it was superbly performed. The first and last movements were convincing by reason of their tragic moods; in the second there was a strange, haunting beauty, and there was pulsing life and remarkable orchestral playing in the March. Following, and in direct contrast to the colossal Tchaikowsky opus, came the two Debussy Nocturnes, intoxicating in their loveliness and reminding one of exquisite impressionistic etchings. Clouds is delicate and fanciful, while Festivals is so alive with irresistible rhythms, so picturesque and decorative in quality and so rich in instrumental texture. The performance was a marvel of musical and poetic insight, orchestral balance and beauty of tone. The two concluding numbers were Wagner's overture to Tannhauser and Rossini's overture to William Tell, both magnificently rendered and thoroughly enjoyed. Mr. Gabrilowitsch was given an ovation at the end of the concert, one which must have convinced him again of his popularity in San Francisco.

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secretary-manager, A. W. Widenham, announces a few of the soloists to be heard with the San Francisco Symphony Orchestra during its seventeenth season: Ignaz Friedman, Edward Johnson, Benno Moiseiwitsch, Michel Penha, Mishel Piastro, Walter Gieseking and Albert Spalding.

The Board of Supervisors of the City of San Francisco has chosen a number of internationally famous musicians to appear at the Municipal Pop Series, namely Beniamino Gigli, Georges Enesco, Harold Bauer and Alexander Brailowsky. The annual production of The Messiah will also be included in this series for which four prominent soloists will be engaged.

Louis Graveure, always popular in California, is now in the process of conducting his fifth Master Class in San Francisco. Sessions are held in the recital Auditorium of the California Woman's Club four times a week, lasting from nine o'clock in the morning until one in the afternoon. At each session Graveure is devoting at least an hour to one of a series of twenty lectures which he is giving during the season. Each lecture pertains to some important phase of vocal upbuilding, each co-related, yet distinct in itself. Some hundred or so pupils congregate for these events which have become an important part of the summer music life of this community. In his daily audiences can be found important teachers and artists from all sections of the country and notable in each assemblage is the head of a number of leading eastern music colleges and schools, while the local representation is typical of the interest shown here in the fine work of this splendid pedagogue and artist. According to Manager Selby C. Oppenheimer, who is directing the details of the Graveure enterprises here, this summer's class and attendance far exceed that of any of its predecessors. Already, according to his manager, Graveure has reserved time at the halls in San Francisco and Los Angeles for his sixth visit during the summer of 1928.  
C. H. A.

## SEATTLE, WASH.

SEATTLE, WASH.—Two choral concerts have been given recently by visiting organizations. The National Chorus of Sweden, more popularly known as the Singing Vikings, was presented in concert at Meany Hall and received glowing tributes for the excellence of its work, being conducted by Emil Carelius. The St. Olaf Choir appeared in several joint recitals here, but in only one as an entire unit. The St. Olaf Choir, under the leadership of F. Melius Christiansen, had been heard in Seattle previously, which in itself was an assurance of a hearty reception.  
J. H.



MRS. GEORGE HILL MACLEAN,  
who has been engaged by the Providence College of Music, Providence, R. I., Wassili Leps, director, as head of the voice department. Mrs. MacLean is a musician of diversified attainments, being well known as a church and concert singer and as a teacher of experience. She is also widely known through her activities in the Federation of Music Clubs and in the advancement of the cause of music in the Federation of Woman's Clubs.

## LOS ANGELES, CAL.

LOS ANGELES, CAL.—The seventeenth Bowl concert, August 2, which opened the fifth week of the "Symphonies under the Stars" was Russian night, with the Russian conductor, Modest Altschuler, formerly director of the Russian Symphony Orchestra of New York. A large crowd greeted him with enthusiasm. The program opened with the overture to Russian and Ludmilla by Glinka. The chief offering of the evening followed,—Stravinsky's Symphony Number 1 in E flat major (four movements), which had its first presentation at the Bowl. This symphony, which is much more along traditional lines than Stravinsky's later compositions, charmed by its beauty. The conductor received a typical Bowl ovation, the orchestra also being forced to stand and accept the cheers. The second half opened with Rachmaninoff's symphonic poem, The Island of the Dead, inspired by Boecklin's picture of Charon crossing the River Styx to the Isle of the Dead. This was also new to the Bowl. Its gloomy calm and impersonal peace held the hearer and was warmly applauded. Its gloom was relieved by the four short numbers which followed—The Dance of the Gnomes, from the Suite by Ilyinski; Nour and Anitra, A Soldiers' Song by Altschuler, based on a parade song of the regiment to which he belonged; Scherzo Humoresque for four Bassoons, by Prokofieff, and "Trepak" by Rubinstein. The program closed with Tchaikowsky's 1812 overture. Altschuler's work ranked him with the best, and he was applauded to the echo when ever opportunity occurred.

August 4 the distinguished Russian conductor, Ossip Gabrilowitsch, came to the Bowl as the gift of Mr. and Mrs. E. L. Doheny for two nights and two extra rehearsals. He was greeted with enthusiasm. The overture to Mendelssohn's Ruy Blas was the first offering, which was rendered with an exotic warmth that established his sway over his hearers. The too-seldom heard Brahms Symphony No. 1, op. 68 was then played. Alfred Brain, of the orchestra, played the beautiful horn solo exceptionally well and prolonged cheers and applause followed its close. Chausson's symphonic poem, Viviane, op. 5, which was played for the first time in Los Angeles, was the second work of that composer to be produced within the week. It was a work of great charm and interest but occasionally became reminiscent. The final number, Liszt's Hungarian Rhapsody No. 2, was played with fire and dash—the pianist in the conductor showed plainly in this.

Friday night not only had Gabrilowitsch as conductor, but introduced Carmela Ponselle, soprano, who made her western debut singing Ritorno Vincitor from Verdi's Aida for her first number and Vissi d' Arte from La Tosca and La Habanera from Carmen as her second group, also giving two encores. A record crowd thronged the gates that night and the new star was greeted with cheers and received many flowers. William Tyroler accompanied her encores. The familiar overture to Tannhauser opened the program. The Andante Cantabile from Tchaikowsky's quartet for string orchestra was imbued by Gabrilowitsch with unusual charm, and in the following work, Rimsky-Korsakoff's Spanish Caprice, he achieved a notable triumph. His readings have a captivating personal touch of mood and phrasing, deli-



cately forceful, that gets great response from the musicians of the orchestra. Liszt's *Les Preludes*, always popular, and the well known William Tell overture—closed the program.

The popular program Saturday night had our own Adolph Tandler as conductor in an all-Viennese program. One of the largest crowds of the season was on hand to greet this popular conductor who pioneered musically in Los Angeles, and whose work in creating the present high appreciation of music in this city can never be fully estimated. Wien Bleibt Wien, by Schrammel, opened the program and was warmly applauded. The Entr'acte and serenade from the Snowman, by Korngold followed and the Goldmark Rustic Wedding Symphony closed the first half. To this Tandler gave a brilliant and colorful reading and was roundly applauded. In the Classical and Viennese Potpourri by Komzak, Ernest Huber and Hans Stockmayer played a double zither solo which proved the wonderful acoustics of the Bowl, for the sweet silvery tones penetrated clearly to its utmost boundaries. The Strauss number, Der Rosenkavalier, carried the honors with long continued and vigorous acclaim. Schloegel's Musical Gems of Johann Strauss closed the program, which was one of the most pleasing and popular of the season.

The New Baptist Church has a magnificent pipe organ which was dedicated recently with an organ recital by John Doane, organist of the Church of the Incarnation of New York City, assisted by Mildred Ware, contralto.

Kathryn Meisle, contralto, and Frances Peralta, soprano, have signed contracts for the Civic Opera Season.

Yeatman Griffith's summer class for teachers has enrollments from practically all the western states as well as from the east, some of his eastern students following him here.

Duci de Kerekjarto, Hungarian violin virtuoso, is creating a sensation at the Orpheum, where he is playing an engagement.

Corinne Harris, pupil of Charles and Ruth Bowes, who has been studying opera in Paris for the last three years, is spending the summer at her home in Los Angeles.

The Fitzgerald Music Company recently won a large silver cup awarded for the best retail newspaper advertising of any music company in the United States. They are firm believers in the efficacy of newspaper publicity.

Lester Donahue, pianist, who for five years has been touring Europe and the east playing with noted orchestras, has returned to his home in Los Angeles.

Paola Gallico, pianist, has arrived from San Francisco where he has just been holding a six weeks' summer class, and has been hearing contestants for the two scholarships he will give. He will shortly open his summer class here.

Rudolph Reuter, pianist, who scored a triumph on his last appearance here, has opened his first master class in Los Angeles, July 25 to September 3.

Nacio Herb Brown is sporting a new yacht, The Doll Dance, which was paid for with the royalties from his composition of that name.

The Community Players of Pasadena gave the delightful old eighteenth Century ballad opera, The Duenna, its first American presentation.

Guido Caselotti is rehearsing his company aiming to give opera in Los Angeles at popular prices.

Gerald Goldwater, baritone, who has been singing in Europe the last few years, is in Los Angeles. He will give several recitals before returning to New York. He specializes in German lieder.

Caroline Smith, manager of the Philharmonic Orchestra, is back at her desk after a month's vacation in Alaska.

An Indian Ceremonial Festival will be held in the Hollywood Bowl, September 12, 14, 16 and 17. A number of well known Indian singers and dancers will participate and a symphony orchestra will assist. B. L. H.

#### Kosloff Ballet at Starlight Park Stadium

Alexis Kosloff, of the Metropolitan Opera Company, has formed a permanent ballet and dancing touring company with which he will travel and appear in various cities throughout the country. His first performance under this new policy took place at Starlight Stadium on August 12, when the program was presented by more than one hundred dancers and the Russian Symphony Orchestra. A large audience demonstrated by spontaneous applause its appreciation of the various numbers offered.

#### American Soprano and Tenor Marry

Leone Kruse, young American soprano, and Laurence Wolf, American tenor, were married on August 16 in the studio of their teacher, William S. Brady, at 137 West Eighty-sixth Street. Both bride and groom have been singing with success in Europe. Mme. Kruse Wolf has been engaged to sing dramatic soprano roles with the Chicago Opera, while her husband expects to make a concert tour here next season.

#### Alyce Fraser in New York Recital

Alyce Fraser, Negro soprano, who recently returned from a tour of South America, will give a song recital at Town Hall on October 3, leaving the following day for re-engagements in British Guiana, Trinidad and Barbadoes. Mme. Fraser is an artist-pupil of Caska Bonds, an exponent of the Novello-Davies method.

#### Grace Hofheimer Steals a Rest

Grace Hofheimer, pianist and teacher, worked almost until the last moment before going to Pine Hill, N. Y., for a much needed rest prior to re-opening her Steinway Hall studios.

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#### QUESTIONS ABOUT PIANO STUDY ANSWERED

By Alexander Raab

Alexander Raab, eminent pianist, pedagog and guest teacher at the Chicago Musical College, has been secured by the MUSICAL COURIER to conduct this department and will answer questions pertaining to piano study. Teachers and students may address Mr. Raab at 830 Orchestra Bldg., Chicago. Mr. Raab's time is so well occupied that he will only be able to answer a certain number of questions—naturally the most important—each week.

**Q.—In your reply to the question, "Is it necessary to prepare the hand position in moving the hand beyond an octave?" in the issue of the Musical Courier of August 4, you state in one place that "any jerky movement is unrhythmic, one should always practice in slow tempo." Exactly what do you mean?—W. L.**

**A.—**I am grateful to the one who sent in this question as it gives me an opportunity to correct a mistake involving the omission of several lines at that point. It should have read as follows: "Any jerky movement is unrhythmic. One should always practice in slow tempo in the manner that necessity will compel in quick tempo. Any motion naturally essential in rapid playing will surely be adequate and correct when played slowly," etc.

**Q.—Is it invariably a necessity that a pianist shall on all occasions confine himself in public performance to his memorized repertory, or may he under certain circumstances use the printed page?—B. B.**

**A.—**Playing from memory on the part of soloists has more to do with a tradition than with an artistic necessity. No one will think less of the quality of the performance of a sonata for violin and piano for instance because the players make use of notes since this is a long established custom. However, it is a good thing that students should be asked to memorize their pieces; first, because it tends to strengthen the musical faculties, and secondly, it will discourage to an extent an inclination toward dilettantism. The student may form the habit of careless superficial preparation when he is sure of having the music before him during performances. In regard to concert playing it depends entirely upon the temperament of the individual whether he should use his notes or not. Many players feel hampered if the notes are before them, while others feel greater freedom and assurance if they are present, even though they may know the compositions perfectly from memory.

The fact that some great artists possess extraordinary memories does not prove that the greatest talent must always possess the best memory. In many cases a mediocre talent may have a better memory than a very gifted player. So it is well not to estimate the quality of a person's talent according to the degree of his ability to memorize. The player must decide for himself whether to use his notes or not by the measure of assurance and freedom he feels.

#### Ann Arbor School of Music Announces Additions to Faculty

The University School of Music, Ann Arbor, Mich., has announced several additions to its faculty, for the coming academic year. Hanns Pick of Philadelphia, will become head of the violoncello department. He is a graduate of the conservatories of Karlsruhe and Budapest, and a former student of Popper. He has been a member of the Rhode Island Trio. Lois Maier, wife of Guy Maier, the celebrated duo pianist, will join the piano faculty. In addition to splendid training in piano, she is a graduate of Vassar College, and has the distinction of being a Phi Beta Kappa. She formerly served as a member of the faculty of the Mannes School of Music, New York. Juva Higbie will join the faculty of the methods department. She is a graduate of Hillsdale College, and the American Conservatory of Music, Chicago. She has also done postgraduate work at Columbia and Northwestern Universities. Nicholas Falcone will be in charge of wind and brass instrument instruction. He is an experienced performer and has wide experience as solo clarinetist, both in this country and in Italy where his musical education was largely secured. May A. Strong of the voice faculty of Northwestern University School of Music, has been secured as a member of the voice department.

She is a well trained musician and has had successful experience both as teacher and concert performer. In New York she studied at the Institute of Musical Art, while in Chicago she graduated from the American Conservatory.

She has won great distinction in the field of composition and has carried off several honors. Lucile Graham of the piano faculty is a graduate of the University School of Music, where she made an enviable record as student and player.

Walter Welke, who will serve as a member of the methods department, has had a great deal of experience in this field. He is a graduate of the University School of Music.

#### National Music League Quartet at Stadium

Four artists from the National Music League were selected to sing on August 23 at the Lewisohn Stadium with the New York Philharmonic Orchestra, namely, Marie Montana, soprano; Mina Hager, contralto; George Rasely, tenor, and Donald Pirnie, baritone. This quartet will be offered during the coming season by the National Music League especially for operatic and oratorio engagements and will be known as the National Music League Quartet. They are all experienced oratorio and concert singers, having sung with many of the well known organizations. They also hold important positions in churches as soloists.

#### Baer's Summer Engagements Continue

Frederic Baer has just filled another summer engagement—at Brockton, Mass., on August 12—thus keeping up his record of "off" season appearance when most artists are on vacation bent. Lynn, Mass., Buzzard's Bay, Mass., Morristown, N. J., and Granville, N. Y., are other cities that have heard or will hear the baritone shortly.

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# MUSIC <sup>AND THE</sup> MOVIES

## MUSICAL COMEDY AND DRAMA

By JOSEPHINE VILA

## TO A CORRESPONDENT

The following interesting letter was received by this department and seems worthy of reprinting:

"Now that the pioneer days of music as a substantial part of motion picture presentation have gone by, it seems quite the fashion for successful producers and actors—or their press agents—to pen their names to the scroll of honor as having been each the originator of the idea. The latest claim, according to one of your recent issues, was made through the safe and distant veil of a letter, and came from the press representative of Douglas Fairbanks. The letter praised the MUSICAL COURIER for having become interested in the possibilities of good music as a necessary portion of motion picture entertainment, and then proceeded to advance his claim—that Mr. Fairbanks was the originator of the idea, and the first to use an original score to accompany the presentation of his feature productions.

"Press agents are nice fellows, and loyal, and often sing in lusty voice of their employer's beauty and ingenuity. But I fear Mr. Fairbanks' agent is off key. Douglas Fairbanks was not the first producer to use an original score with his productions.

"Luigi de Francesco, who is the musical director of the Famous Players Road Show department, and one of the most capable directors of motion picture music in the country, has given this writer an authentic resumé of the beginnings and development of the original score. According to Mr. de Francesco, the first original score was written by William Frederick Peters for the Cosmopolitan production of When Knighthood Was In Flower, in which Marion Davies was starred. The picture was an adaptation of the play in which Julia Marlowe appeared, and in which Bruce McRae made his first real success. Then came the score for the Daughter of the Gods. Mr. Peters next wrote the music for D. W. Griffith's Orphans of the Storm, and 'Way Down East, and again he became associated with the Cosmopolitan studios, writing scores for Enemies of Women, Little Old New York, Under the Red Robe, and Yolanda. As you can see, by turning back a bit, several of these productions came and went before the Fairbanks productions were thought of.

"Several feature films today are accompanied by compiled scores. They can never be so effective as the original music, though inspired by the scenes and characters of the film. Should a theme from Tosca be used in such a score, the spectator who is familiar with the music immediately finds himself saying Tosca to himself. There is a division of thought, and remote pictures are bound to come between the scenes depicted on the screen, and the mental scene which the composer, let us say of Tosca, found as the inspiration for what he wrote.

"Who can tell in what mood we might have found Tschai-kowsky when he wrote Valse des Fleurs? How can we tell that, because it moves us and we feel it applicable to a motion picture scene, it really belongs in a compiled score to accompany that scene? Who can tell what mood Tschai-kowsky would be in today if he heard Valse des Fleurs in such a score?

"The inspired, well written music score should be so much a part of the scenes depicted, or the innate character of the principals of the story, that the music melts into the story, and we leave the theater without being conscious of the fact that we have heard music during the presentation of the film. This is the peculiar quality of the successful original score. It moves us so subtly that we are truly inspired and lifted to the heights of emotion with the characters we are interested in, but we are so much a part of them—the music has made us so—that we live with them without being aware of it.

"The scores of William Frederick Peters were so inspired. The force of his thoughts, the genuine inspiration which prompted them gave them strength, and his created music became the characters and the situations themselves. The theme, for instance, which translated into music the very character of Richelieu in Under the Red Robe could have been nothing but the man himself, his egotism, his power.

"Peters should be regarded as a true musical genius. His scores were inspired and spontaneous. He was the first composer of the original motion picture score, and though he is the pioneer, no one has approached his work. It stands by itself.

(Signed) ROBERT BRANDON.

## THE MARK STRAND

Ganne's ballet, played by the orchestra (Carl Edouarde, conductor) opens the program at the Mark Strand Theater

this week, following which Mlle. Klemova, assisted by George Kiddon and the ballet corps, dance with charm and grace to the melodious music of Drdla's Souvenir. A cinema attraction comes next, the Topical Review, in which interesting current news is shown pictorially.

As the feature picture, Hard Boiled Haggerty, has Paris during war time for the major portion of its locale, Joseph Plunkett planned a Parisian Frolic for this week. The setting is a festive one, a group of American soldiers being entertained in a cafe by gayly attired dancers. La Sorella is rendered with spirit by the ballet corps and the male ensemble, after which John Tiller's Sixteen Famous Sunshine Girls give an excellent exhibition of coordination in group dancing. Variety is lent to the Frolic by M. Manoff, Virginia Johnson and the male ensemble's singing of Just a Memory. Accuracy and agility mark the work of the Caïtes Brothers, specialty dancers, who appear next on the program. An appropriate conclusion to the Frolic is the singing of Home-land by Edward Albano and the male ensemble.

In Hard Boiled Haggerty Milton Sills is given an opportunity to appear in an entirely different role from that which he usually plays, but personally we prefer him in less "hard boiled" roles.

The program winds up with an Aesop Fable, In Again and Out Again, and the usual organ solo, Walter Wild and Frederick Smith alternating at the console.

## PARAMOUNT

Though the Paramount program announced that the week's novelty is Tokio Blues, staged, etc., by John Murray Anderson with a wave of our unoccupied hand we differ while we apologize. The week's novelty is a series of close-ups of two actors who seem to be thinking of something—really—during the process of photographing. Meet them—Clive Brook and George Bancroft! A rip and roar drama, Underworld, is the film fare of the week. It seemed to have for its motto the catch word of the Police Department posters, You Can't Win, an ad which took the place of the current comic strips for the thousand and one bandits who are rapidly transmitted from one job to another by means of the subway. Bancroft is a good natured outlaw, who eventually finds himself not winning, and within the law, and even under the noose. Clive Brook's career isn't quite so tarnished. He is the friend. Such a relief to find an intelligent actor, and such a surprise to find two in one film! The energy which Brook and Bancroft conserved in eyelid batting was used up by Evelyn Brent, who comes as the "girl" without which no movie conception of the "underworld" is complete. She is known as Feathers, and that seems a good name for her.

Tokio Blues served to bring a charming little Japanese singer, Hatsu Kuma, to our notice. She is a graceful little lady, with a beautiful lyric voice, and the honors of Mr. Anderson's endeavors go to her. The surrounding members of the prologue were also good.

## WINGS

Wings must be called the greatest film of its kind, because it is the first motion picture production to deal with modern warfare in the air. We have had The Big Parade (and we still have it), What Price Glory (in its second week at the Roxy) and other silent screen war vehicles, but as far as thrills are concerned, the sold-out audiences at the Criterion Theater are being treated to some real ones. The battle of the planes in the air and their whirling 'round and 'round, downward through the clouds to demoralization and certain death is further enhanced by the use of that wonder screen—the Magnascope.

John Monk Saunders has every right to have written the story. He was in action. He knows the perils and risks. When the picture was made with the co-operation of the War Department it was with Lucien Hubbard in charge of the units and William A. Wellman directing. Mr. Wellman has done a beautiful piece of work. The difficulties of getting the sky battles was remarkably done. Rather than go on at length in describing the technical achievements, it would be best to say that Wings is a tremendous advance in the progress of the motion picture industry. Of course, like most pictures, it has its weak spots, but these may be cut out. For instance, the scene with the dead hero's mother and father is too draggy and the scene of the buddy's death after the plane crashes to earth, would be more realistic if it were made briefer. Again, the close-ups of the gory mouthed stricken soldiers are not conducive to the best feeling. Yet with even such minor deficiencies, Wings ought

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3rd WEEK

FEATURE PICTURE WILLIAM FOX presents "WHAT PRICE GLORY"

to have a long run on Broadway. It is well worth seeing—if only for the sky battles.

The story is not new: it is the tale of two boys who love the same girl—with the World War as a setting. It is sincerely enacted by a good cast, although Clara Bow, the "it" girl, impressed us the least. Charles Rogers as John Powell, the dare-devil aviator, acquitted himself with distinction, and Richard Arlen, the other boy, gave an exceedingly good performance. El Brendel, as the German comedian, with the name of O'Brien, was "in the picture" and that was all. We were glad to see the favorite of a few years back—Julia Swayne Gordon—as the dead hero's mother, and another veteran, Henry Walthall, as his father.

And we must not forget another feature—the musical setting—which in this instance is the work of J. S. Zamecnik, who has provided other creditable scores. Mr. Zamecnik has turned out a well constructed synchronization, following closely the action and mood of the scenes on the screen. Wings, which I believe is the "love theme," is tuneful and ought to become popular. In the battle scenes (thank goodness!) he didn't overburden us with all the "Over-Theres," "Madelons," and other tunes of the World War. Naturally, Zamecnik had to use one of two, but he didn't overwork them. There was a good orchestra, under the very able direction of Luigi de Francesco, who gave the score a commendable reading, doing his part in making the combination of picture and music a happy one.

See Wings! It's a Paramount!

## THE CAPITOL

We like Lon Chaney in his portrayal of Sergei in the new picture, Mockery. While we must admit that Chaney is a superb actor and possesses remarkable talent in the art of make-up, heretofore he has been cast in too many roles where facial grimaces were entirely overdone. But not so in



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**CHESTER HALE,**  
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well known on the avenue  
of bright lights. (Photo  
by Strauss Peyton.)

Mockery. He played the part of the slow-thinking, dull witted peasant to perfection. The supporting cast in this picture, which deals with the Russian Revolution, is composed of Barbara Bedford, as the heroine, with Ricardo Cortez as the young officer she loves; Mack Swain, Emily Fitzroy, Charles Puffy, Kai Schmidt, and others.

David Mendoza conducted the Capitol Grand Orchestra through a very fine reading of the popular Raymond overture from the now almost extinct opera of the same name by Thomas. The Parasol Ant (U. F. A.) and The Story of Anthracite (a Malkames Educational Film) were not only interesting but also instructive. The divertissements this week are divided into four sections, the first by John Triesault, Mlle. Dagnova and Jane Overton in a comical dance offering, entitled Two Is Company. Caroline Andrews, coloratura soprano, won enthusiastic applause with her rendition of The Wren. Next came a Tango, sung by Mme. Nicolina, and finally Medrano and Donna, who have been retained for another week, in a Dance des Apache.

The diversified ballet, Dance of the Buffoons, the choreography of which has been arranged by Chester Hale, was most entertaining and colorful. In this group, The Father's Blessing, done by Laura Peck, Rolande Poucel and Mary Wynn, was original and proved quite a hit.

#### ROXY'S THEATER

What Price Glory, and the admirable surrounding bill, are in their second big week at the Roxy Theater.

#### DO YOU KNOW THAT—

Old San Francisco, starring Dolores Costello, is in its twelfth week at the Warner Theater.

Max Reinhardt will produce a picture for United Artists. Winfield R. Sheehan has purchased the story and music of The Dollar Princess, the Viennese operetta, for production by Fox Films.

August 21, the first King of Kings road-show began its engagement at Patchogue and Bay Shore in the theaters

operated by Mike Glynn. The original run at the Gaiety Theater, New York, continues.

Speaking of Warner pictures reminds us again of the interest in their forthcoming The Jazz Singer with Al Jolson.

Major Edward Bowes announces that the new Metro-Goldwyn-Mayer News reel will be a feature of the Capitol Theater weekly.

No less than one hundred and twenty airplanes were used in the making of Wings, the new Paramount production, attracting such large audiences daily and nightly to the Criterion.

It is whispered that Capitol Theater patrons are in line for a good surprise; The Big Parade and Ben Hur are coming soon.

"European premier of the King of Kings delighted vast assemblage of drama and music lovers at Salzburg Festival. Among honored guests at the showing were the Prince Archbishop of Salzburg and former Chancellor Pameck. Comments of the press generally favorable, popular enthusiasm extraordinary." . . . so ran the cable received last week by John C. Flinn of Pathe from William Vogel.

The Universal Pictures Corporation presented Les Miserables at the Central Theater last Monday night.

#### QUESTIONS ABOUT VIOLIN STUDY ANSWERED

By Leon Sametini

Leon Sametini, distinguished violinist, pedagog and teacher at the Chicago Musical College, has been secured by the MUSICAL COURIER to conduct this department and will answer questions pertaining to violin study. Teachers and students may address Mr. Sametini at 830 Orchestra Building, Chicago. Mr. Sametini's time is so well occupied at the Chicago Musical College that he will only be able to answer a certain number of questions—naturally the most important—each week.

**Q.—I find great difficulty when approaching the frog of the bow to avoid stretching when I change from up to a down bow. Is there a way of doing this smoothly?—B. L. T.**

**A.**—Decidedly yes. It is of the utmost importance to hold the bow exactly the same way when playing near the frog as at any other part of the bow and to balance the bow at the frog. Many violinists have the bad habit when approaching the frog to hold the bow firmly or tighter or to approach the frog too fast and then to wait before starting the down bow, or on the other hand bend the fingers too much when changing from up to down bow. Soon these bad habits cause stretching.

**Q.—Which Nocturnes by Chopin have been arranged for violin and piano besides the one in E flat which Sarasate did?—W. F.**

**A.**—Wilhelmj arranged the same Nocturne except in a different key which, however, is hardly ever used for concert

pupils. The Nocturne, op. 27, No. 2, D flat, has been arranged by Wilhelmj as well as by Sarasate. The Wilhelmj arrangement is the most popular and both arrangements are written in the key of D. The Nocturne, op. 72, E minor, has been arranged by Leopold Auer. The Nocturne, op. 37, No. 2, G major, by Albert Spalding, and the Nocturne, op. 55, No. 2, in E flat, by Berthe Marx, published by Schott & Co. The aforementioned are all published in America either by Carl Fischer or Schirmer.

#### Cincinnati College of Music Notes

The College of Music of Cincinnati, under the wise and efficient administration of its affairs by Mr. and Mrs. Adolf Hahn, director and associate director, respectively, has been making such progress during the past three years that the steady increase in enrollment made the erection of a new building imperative to take care of the student body adequately.

A magnificent new brick building, fronting on the new Central Parkway, the coming show boulevard of Cincinnati, has just been completed. It is of three stories, contains the administration offices, a recital hall which also is to be used for dancing purposes, several organ practice rooms, studios, hall for the teaching of public school music in large classes and a similar hall for the classes in theory and composition. In the basement there are locker rooms and showers and a commodious library for the systematic filing of orchestral, piano and vocal music and other literature employed at the College.

An important addition to the faculty this year is that of Sergei Barsukoff, young Russian pianist whose adventure-some and romantic career has attracted widespread attention locally since announcement of his coming here was announced two weeks ago. Barsukoff is to give an opening recital and is to play with the Heermann String Quartet, one of the artist organizations of the College of Music.

The department of opera at the College of Music of Cincinnati is to be enlarged this year, under the direction of Italo Picchi, formerly of La Scala and the Metropolitan. Complete productions instead of scenes from operas are to be the rule for the new season.

Similar development is to prevail in the dramatic department, which will have for its instructors John R. Froome, Jr., in charge of the Workshop Theater for several years, and Mrs. William Smith Goldenburg, who has given up her own school of the theater to join with the College of Music.

Ballet dancing, particularly in connection with opera production, is to be in charge of Jan Matus, formerly with the Chicago Civic Opera Company and the Pavley-Oukrainsky organization.

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—Cincinnati Enquirer, Aug. 8.

MR. SAMPLE'S VOICE IS A BRILLIANT HIGH TENOR. HE HAS DRAMATIC INSTINCT, IS EVIDENTLY A SINGER OF EXPERIENCE AND OF INSPIRATION. ALSO MR. SAMPLE IS AN IMPERSONATOR AND AN ARTIST WHO SACRIFICES PER-

SONAL APPEARANCE TO FIDELITY OF ROLE. FOR HIM THE OPERA WAS A TRIUMPH. HE WAS RECALLED SIX OR SEVEN TIMES BEFORE THE CURTAIN TO RECEIVE THE FURIOUS APPLAUSE OF AN ADMIRING AUDIENCE.—Cincinnati Times-Star, Aug. 8.

#### John Sample Stars

SAMPLE, ON THE OTHER HAND, IN THE ROLE MADE FAMOUS IN THIS COUNTRY BY CARUSO, ALMOST STOLE THE SHOW. AT THE END OF THE FOURTH ACT HE WAS OBLIGED TO RESPOND TO CALL AFTER CALL, AND HE CERTAINLY DESERVED THEM. HIS DRAMATIC RECITATIVE STYLE IS SINGULARLY EFFECTIVE, AND IN THE LYRIC PASSAGES HE DISPLAYS BEAUTIFUL TONE QUALITY AND

GOOD PHRASING.—Commercial Tribune, Aug. 8.

A TREMENDOUS SUCCESS WAS SCORED BY JOHN SAMPLE, ALSO BROUGHT ON BY THE MANAGEMENT ESPECIALLY TO SING THE PART OF ELEAZAR, THE JEW, ONE OF THE GREAT ROLES OF THE LATE PRINCE OF ALL TENORS, CARUSO.

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HIS SOLO IN THE FOURTH ACT WAS THE SIGNAL FOR A REAL OVATION.—Cincinnati Post, Aug. 8.

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Music lovers and opera lovers are not necessarily the same.

There is not as much great popular music as there is popular great music.

The leading heroes of the year seem to be Lindbergh, Byrd, and Toscanini.

"Jazz is tonal drunkenness," says a recent analytical essay. The essay is dully sober.

If musical practising is done without brains, the finished performance will sound that way.

Our slums are being eliminated. Will that mean the final passing of street bands, barrel organs, and the harmonica?

Twenty-five thousand measures were introduced into Congress last year, but not one for a National Conservatory or Opera.

When Deems Taylor wrote his successful *The King's Henchman*, his troubles seemed to be over. But now he has become a musical editor.

Nature provides the real popular concert, for the music of Nature has the largest audiences and charges nothing for the privilege of listening.

Musicians' clubs do not seem able to have club houses of their own. What seems to be the reason? Can they not consort harmoniously under the same roof?

It is a significant and a gratifying fact that most of the foreign singers who come to these shores under contract for operatic engagements, sooner or later study and coach with vocal teachers in this country.

"Radio is a blessing," "Radio is a curse," run the contradictory cries. "Radio adds to our pleasure and knowledge," declare the people. "Radio takes from our gains," complain the publishers of popular music, the managers of certain concerts, and artists, and the owners of some phonograph establishments. Find the happy medium, and you will cure the eter-

Why have the New York concert artists and teachers no club house of their own?

nal conflict between progressive futurity and the profitable present.

Oh where, oh where, has Puccini's *Girl of the Golden West* gone? Exactly where the MUSICAL COURIER predicted, when that opera had its world's premiere in New York.

Some singing students are fond of saying that they are "studying vocal," with somebody or other. In other words, they are studying an adjective. "Studying vocal" is an abomination in the sight of—the editor.

Spain has become stricken with the dread modern disease known as "jazzomania." Recently a jazz marathon was held in Madrid. The test proved the important fact that fiddlers possess more than twice the endurance that pianists can boast of. They went the full distance of 120 hours, while the keyboard manipulators quit after about fifty-eight hours.

The New York Philharmonic Orchestra will complete its eighty-fifth year of existence this winter. In its first season, in 1842, the organization gave three concerts. Now it frequently gives three in as many days. The Philharmonic is sure to reach the highest degree of vitality in its history during 1926-27, with such dynamic forces at its head as Mengelberg and Toscanini.

The motor car is playing a large and profitable role in the lives of some practical music teachers. Said one such recently: "In my town there were too many teachers for the available number of pupils. Now I drive out twenty miles to a big school, where I have several pupils, and I also teach at private homes in that locality. In that way I not only pay for my car but also clear a good profit each month."

Arthur Honegger, Parisian composer, is quoted as saying that Hungarian gypsy music will supplant American jazz. For a modernist, Mr. Honegger is strangely behind the times. The *tzigane* music swept the world half a century ago, and then became a matter of routinized acceptance. For one thing, gypsy music cannot be used for up to date dancing, and it is reasonable to assume that the world never will stamp the naive *czardas*, after it has indulged in the profane and orgiastic wiggles of the Black Bottom.

A correspondent opines: "Peacocks are said to be growing scarcer. They will not die out, however, while we continue to have our supply of prima donnas, male and female." The correspondent is humorous but not altogether just. The old jokes about conceited successful opera-singers no longer seem appropriate. Doubtless they are as vain as formerly, but at least they have something to be conceited about, for more is required of them than ever before. The opera "star" with a repertoire of two or three roles is a thing of the past, and none of the fraternity now commands sustained attention who cannot also attract concert audiences, and make salable phonograph records. The peacock is a lazy bird. The modern opera singer cannot make a successful display that is not based primarily on hard and incessant work.

The current and most successful season of "Symphonies Under the Stars," open air concerts in the beautiful Hollywood Bowl of lovely Los Angeles, is to come to a close on August 27. Alfred Hertz will conduct the final four concerts. The popularity of these series, begun in 1922, has increased each year to such an extent that this summer audiences frequently numbered as high as 15,000. The splendid orchestra of 110 players was led by nine conductors, including Alfred Hertz, Bruno Walter, Pietro Cimini, Vladimir Shavitch, Pierre Monteux, Modest Altshuler, Ossip Gabrilowitsch, Adolph Tandler and Eugene Goossens. Mr. Monteux, on his return from Hollywood, expressed himself most enthusiastically on the orchestra, the audiences, the Bowl and everything and everybody connected with the undertaking. The phenomenal success of the many series of open air concerts at popular prices given in the large cities of the United States during the last few years is a conclusive refutation of the timeworn contention that the masses in America are not yet ready to understand and appreciate the significance and beauty of music of the higher sort. Hollywood has helped to emphasize the new order of things, and that is a significant achievement in itself. It is certain that one American Bowl always will be full to overflowing.

## BIGGEST AND BEST

From time to time during the past few years comments on American music life have been drifting into the Musical Courier office, all of a similar nature though not always in the same words. The idea, in every case, was that our chief trouble in America was due to the fact that we were all sold to the Barnum ideal of Biggest and Best. An orchestra, to be listened to at all, must be a BIG orchestra; it must be conducted by a BIG conductor; if an artist is to draw an audience he must be a BIG artist; if an opera is to succeed, the singers must be BIG stars.

That there is truth in these comments cannot be denied. One may question, however, the usual interpretation of that truth. That interpretation is to the effect that Americans do not like music; they only like sensation. They do not go to a concert or an opera to hear music but to enjoy the excitement and thrill of the ovations showered upon the stellar lights of the cast. The thing that draws them to a Caruso or a Patti concert is the same thing that draws them out to welcome and see Lindbergh—and a good many people go, not because they want to go, but because they do not want to feel that they are "out of it." This is what makes first nights at the theater. People who would feel terribly disappointed to be excluded from a first night would not dream of going to a second night or any other night.

These are the interpretations placed upon our Barnumesque, Biggest and Best attitude. They are obviously, of course, quite correct as applied to some people. Some people just love a "function," pomp and circumstance is their very life. To be presented at court is their greatest adventure; to meet the same people not at a presentation would not interest them in the least. We all remember the classic illustration (where it originated this writer is unable to state): The fine lady in her frothiest furbelows appears at the opera, takes her seat, looks around right and left, sniffs, and remarks disgustedly: "Why, there's nobody here!"

"But the opera is Lohengrin, and De Reszke is to sing," someone remarks.

"What has that to do with it?" asks the fine lady, scornfully. "There's nobody here. Come, we'll go to the Montague reception!"

Yes—but we must remember that society is a very small unit of our population, and even in society the proportion of people who become absorbed in it to this extent is again very small. They may serve to point an illustration, but as a governing factor of our art life they hardly figure.

There remains to speak of our general and widespread love of the sensational and well advertised. Is that so real as it appears? One is inclined to doubt it. We are naturally a canny people; we want our money's worth, and we realize that we know little about art. What is left us, then, but to keep our money in our pockets until an attraction is offered that we know is safe? How can people be expected to buy tickets for unknown attractions? Why should they? Why should anybody try costly experiments? True, we are often sold gold bricks, but those gold bricks are always advertised or put over by clever salesmanship. The same thing is sometimes accomplished by artists, but very rarely, because ultimate detection is certain and the chance of "cleaning up" a large sum is too doubtful.

Speaking from a purely artistic point of view, where does the biggest and best stand? Well, big emotion demands big tone. That is a fact. To play the big, passionate passages of the music of the great masters on small, thin toned instruments, on small, emasculated orchestras, or with weak, flabby muscles, is an offense to art. To sing the great arias or choruses of the operas or oratorios with a thin, wheezy tone is no less so. The difference between pianissimo and fortissimo must be real; a great crescendo calls for a great noise at its climax; a great player or singer always has a tone of deep sonority and warmth of color.

"Radio is a blessing," "Radio is a curse," run the right (without knowing why) in demanding that these facts be brought to them. The only way they can be assured of it is to patronize only the biggest and the best and the well advertised. The thing for the artist to do is to get into the biggest and best class. How is that to be done? Why, by advertising, of course!



# LATEST PARIS PICKINGS

By the Editor-in-Chief

Paris, August 9.—Werner Janssen, the composer, is sailing for New York on the Ile de France, August 10. His smile has not come off since he was told that his new symphonic poem will be conducted by Stokowski as soon as he returns to his post with the Philadelphia Orchestra.

Clarence Bird, American pianist, has a villa at historical old Fontainebleau.

E. Prime-Stevenson, one of the leading New York music critics of a former generation, who forsook that city about a quarter of a century ago, to live quietly in Europe since, is spending the summer in lovely Lausanne. He sends us his new 426 page book called Long-Haired Lopas: Old Chapters from Twenty-five Years of Music Criticism. We shall devote our homebound steamer leisure to reading the volume. In his presentation copy E. P. S. writes: "To the proverbial uselessness of trying to escape death and taxes, so long as we are mortal, pray let us add—with a sigh—a third inevitability in books by our friends, which they will write and print and—send to us, for (more or less, haply less) our perusal. The Eumenides, hot-foot after poor Orestes, were not more pertinacious."

"Now there is only one thing left for Antheil to do, after his failure in New York," said a Montmartre sculptor last night; "and that is, to fail elsewhere, too."

French orchestras trying to play jazz remind one of most Americans attempting to speak French.

Gladys Axman, the soprano, is taking a trip to Prague, Vienna, and Salzburg, before returning to New York, on the Paris, sailing August 24.

Stewart Baird, the baritone, has left for America, and is booked for salon recitals in Newport during the latter part of August.

Hallie Stiles, American soprano, made a recent appearance at the Opera Comique as Mme. Butterfly. Among the listeners were Ganna Walska, Gladys Axman and Antonio Scotti.

Greetings come from Dr. William C. Carl, and also an invitation to visit the Fête des Vignerons at Vevey, Switzerland, where he is spending his summer. In September, Dr. Carl will return to Paris, to visit his eminent colleague, Bonnet, who married recently, and is honeymooning with his bride in their Louis XIV chateau near Meaux.

Alberto Jonas and Mrs. Jonas spent several days here before going on to Brussels and Germany.

Marguerite Morgan, the pianist, was heard in some Bach, Debussy, and Chopin, and impressed the present writer with her musical sincerity, feeling for dramatics, and virile and incisive touch and attack. Miss Morgan is planning an early American campaign.

Visits to churches included those where Saint-Saëns, Franck and Couperin had played the organ.

Hindemith, the German modernistic composer with reactionary leanings, not long ago made himself acquainted with the viola d'amour, and as he is a violinist, it did not take him long to master the ancient instrument. After playing it for only an hour or so, he exclaimed enthusiastically to a visiting friend: "By jove, this is wonderful. I shall write a sonata tomorrow for the viola d'amour."

Lew Hauser, famous Bohemian, raconteur and wit, related a delightful anecdote about the pre-Prohibition days when he used to live in New York, and pal with Henry Hadley. The two had been lingering convivially all night at the bar of the Lambs Club, and finally went to the studio of Hauser, then an architect and amateur violinist. He owned two violins and when Hadley saw them he proposed—it was then early dawn—that they play Bach's double concerto from memory. The somewhat unsteady performance had not progressed far before there came several sudden terrific peals of the thunder, blinding flashes of lightning, and a torrential down-

pouring of rain. "The judgment of God," said Hadley, and laid down his violin.

Alexander Lambert, just returned from Frankfurt, reports enthusiastically about the Music Exposition there, as does everyone else who has attended it. Lambert gave a dinner in Baden-Baden, attended by Koussevitzky, Flesch, Carl Friedberg, Julia Glass, etc.

Wide interest was aroused here over the news that Ernest Hutcheson was to head the Juilliard Foundation musically.

Josef Hofmann flew from London to Munich recently by aeroplane. Another air traveler is Artur Bodanzky, who refuses to make any journey by train in Europe.

At the Butterfly performance (Opera Comique) the Sharpless wore a monocle and white kid gloves, and drank his whiskey through a straw. Also, Cio Cio San encored her aria in the second act.

A priceless story arrives about Schönberg. That gentleman was on a train leaving Frankfurt recently when a well known New York music critic approached him and asked for an interview. Schönberg consented. The critic started forthwith: "Would you say that your Serenade is harmony, or counterpoint, or what?" "It is music," Schönberg snapped out angrily, and not another question would he answer.

LEONARD LIEBLING.

## MUSIC ON THE RHEIN

Musik am Rhein. So reads the title of a volume of Musikblätter des Anbruch, the magazine published by the Universal Edition of Vienna and New York.

One might well wonder at the title, with its apparent division of Germany into sections, one of these sections being The Rhein. Foreigners make no such distinction when thinking of Germany. They think of—perhaps—Prussia, Bavaria, Baden, and so on, but the great river that made much of German mythology and had so much to do with the creation of the Wagner operas, seems just a river, nice to travel on, the luxurious steamers offering every comfort to the tourist.

An explanation is found in the foreword of the publication, which explains that it is a special number published at a special time and springing from the great music festivals that were held this summer in the Rhein region—Krefeld, Aachen, Frankfurt, Baden-Baden.

The volume contains the following articles: Einheit der Kuenste im Rheinland, by Guido Bagier; Das Rheinland und die Jungen, by Hermann Unger; Eine Musikhochschule am Rhein, by Walter Braunsfels; Musik und Arbeiter, by Carl Heinzen; Kirchenmusik im Rheinland, by Dr. Heinrich Lemacher; Die Musikfesttaedte (Donauessingen—Baden-Baden), by Heinrich Burkard; Krefeld, by Hubert Langer; Frankfurt, by Artur Holde. All of them are interesting and informative and it would well repay any musician who understands German to secure this and other volumes of this vigorous little magazine and to get therefrom the modern German point of view.

The festivals dealt with in this issue of the Musikblätter are all at this writing past and done with. They were, specifically, the Niederreinsches Musikfest (Aachen); Deutsches Tonkünstlerfest (Krefeld); International Gesellschaft fuer Neue Musik (Frankfurt); Deutsche Kammernmusik (Baden-Baden). Representatives of the MUSICAL COURIER attended all of these festivals and reports have appeared, or will appear, in these columns. But it may not be out of place just to list the new names (more or less new) of the composers whose works constituted the programs: Walter Braunsfels, Philipp Jarnach, Leopold Beck, J. V. Woss, Paul Kletzki, Wilhelm Petersen, Manfred Gurlitt, Kurt Weill, Hans F. Redlich, F. W. Lothar, Othmar Schoeck, Heinz Thiessen, Arthur Willner, Bernhard Sekles, Ludwig Weber, Nikolai Lopatnikoff, Ernst Pepping, Hans Gal, Rudi Stephan, Joseph M. Hauer, Raymond Petit, Nilson Delvincourt, Ernst Toch, E. Axman, Heinrich Kaminski, Dezidar Sirola, Bernhard Van Dieren, Alexander Jemnitz, W. G. Whitaker, A. Mossolow, Willem Pijper, Turina, Conrad Beck, Wladimir Vogel, Max Butting, Hanns Eisler, Krsto Odak, Hermann Reutter (the names of the

composers more familiar to American audiences have been omitted from this list).

It is interesting to reflect that just as many new composers were springing up at all times. One wonders whether or not, in the past, they got performances for their works? Historians could tell us, but in the absence of any historian one makes a guess that, in the past, so many new names were not found on programs. In the past, so we are led to understand, it was a hard and bitter struggle to get either performance or publication. (Probably there are many who find it a hard and bitter struggle today—for there must, of course, be those who are not performed or published today as in other days.)

German publishers have courage—far more courage, seemingly, than American publishers—in issuing these many new works. There is the Universal Edition which has many of the most prominent of the ultramodern composers; there is the firm of Fischer & Jagenberg, which lists a large number of unknown names (i. e., unknown in America); there is Ludwig Doblinger, who publishes and advertises works of men equally unknown in this country; there is the old firm of Schott, which publishes some of Hindemith's music and also Stravinsky's, also Toch and so on; and there must be many other publishers equally active.

The interesting and really surprising thing is that these publishers print scores and parts of large works by these unknown composers—unknown, he it repeated, in America; they may be very well known abroad. That must cost a lot of money. American publishers either do not find the composers among the Americans, or have not the courage to risk the printing of scores and parts. Yet one of the hits of the Frankfurt Festival was Copland's Music for the Theatre!

## A PLAYER VIOLIN

Two French mechanical engineers and musical amateurs have been working for several years to perfect their invention for playing the violin automatically by means of rolls of perforated paper, in the same way that the mechanical piano has been played for a number of years. Strange to say, the machine which handles the bow and holds the violin is very much larger and more complicated than the machine which was formerly used to play the piano before the interior mechanism was invented.

The violin lies on its back as usual and is clamped in position while a great number of mechanical keys descend upon the fingerboard and stop the strings at the required length, exactly like human fingers. The vibrato is obtained by a little implement which shakes the tailpiece. The violin rocks in its cradle in order to present the correct string to the bow which is driven at perfect right angles across the strings by suitable mechanical means.

It is not possible to play glissando on this mechanical violin, as there are no changes of position to be made. Nor are harmonics possible thus far in the development of the mechanical violin.

It remains to be seen—or rather heard—what kind of tone the mechanical bow will produce. The life and soul of the violin resides in the bow arm of the violinist. When the bow is mechanical will the tone be human? All these questions were asked about the mechanical piano when it first appeared. The mechanical piano, otherwise the player-piano, has come to stay. Its many merits and its few limitations are well known and accepted by an enormous public. Will the mechanical violin player have the same welcome from the public? That remains to be discovered.

The inventors, E. Aubry and G. Boreau, have produced an extremely interesting mechanical device. They are now engaged in cutting rolls which will enable an operator to play the mechanical violin and the mechanical piano together.

The musical amateur who can amuse himself with a Beethoven, or a Brahms, or a César Franck, or a Grieg, sonata for violin and piano without being able to play either the piano or the violin, will find his range of musical pleasures greatly extended.

Needless to say, the cost of the complicated machine is necessarily high. But if it can reproduce the charm of the great violinists there will be many purchasers for the expensive luxury. The success of the machine hangs entirely on its ability to produce an appealing tone. At present the tone quality is by no means bad, though it lacks the live touch of the human arm and finger. It is too deadly level.

## NOT SO BAD!

Critics might well follow the courageous lead of Bishop Charles H. Brent, when he says: "I am just as much afraid of my own prejudices and ignorances as I am of the prejudices and ignorances of others."



## LEGENDS

Legends are the legacy left us by an unscientific past. As soon as science appeared to stick a pointed fact in the many colored bubble of legendary romance, the thin thing vanished into the thinner air. All the old lands of Europe and of Asia are full of them. Even America has a stock of them left over from the red man, who peopled the forests, streams, clouds and mountains with the gods and supermen of his own imaginings. Longfellow has collected a number of them and made his "Hiawatha" a part and parcel of the English language.

The principal function of a legend now is to furnish an opera book. There is apparently no other way of getting any value out of a legend. Nobody ever believes one of them. The age of faith is over. Once upon a time, we are told, there lived an old lady who not only believed that the whale swallowed Jonah, but who regretted deeply that the Bible did not assert that Jonah swallowed the whale, so anxious was she to prove her faith. She died, we hear, without a child to inherit her genius for credulity. That is why no one believes legends. To tell the truth, a legend is a lie. If it was not a lie it would not be a legend. And if the legend is not worked up into an opera book with good music it will fall as flat as a door nail and as dead as a pancake, or something like that.

Read Tennyson's Gareth and Lynette, Lancelot and Elaine, Last Tournament, Guinevere, and observe the legends. Without the ornaments of the poet's versification and euphonious words the story is quite a prosy affair. Tristan, who was a son of Sir Meliodas and a Knight of the Round Table, married Isolde, daughter of Howell, King of Brittany. The marriage, like most legendary marriages, was not a success, because Tristan had a very great interest in another Isolde, who was not only his aunt but also the wife of King Mark, of Cornwall, England. This particular Isolde was the daughter of King Anguish, of Ireland, and so on. Mark slew Tristan for his antics with his aunt. Does this legend promise much? Not much. If Wagner had not made a hash of it and served it up with his own inimitable musical dressing it would be as unfamiliar as the tale of the Indian girl who went over Niagara in a birch bark canoe and never came back.

Wagner took legends for Tannhäuser, for the Flying Dutchman, for Lohengrin, for Parsifal. And

the whole Nibelungen Trilogy is legend from beginning to end. Try to read those ridiculous old yarns in their original form as legends, otherwise lies, and see how true our statement is, that legends are only useful in opera. Der Freischütz is a legend. Weber breathed the breath of musical life into that legend and it became a living opera for at least fifty years.

There is another popular legend of purely German origin which has inspired a number of poets and painters and composers. It is the legend of the Lurlei, or Lorelei. Nothing but the solid rock and the impalpable romance are left. The lovely fairy, who dwelt on the shore enticing sailors and fishermen to their destruction in the rapids of the Rhine, has died a natural death. She was hit on the head with a fact and it killed her. That is the natural death of legends. The Rhine fairy might be called the cousin "German" of the Sirens, Ligeia, Leucosia, and Parthenope, who sang by the summer seas of Sicily long ago when the legends were the one theme of the poets, historians, theologians, philosophers, warriors and seamen. The Lorelei legend found its finest poetic version in the German of Heine. But the old German poet, Marner, wrote in the thirteenth century that all the treasure of the Nibelungs lay hidden under the Lurleberg. This carries back the source of Wagner's Rhine daughters legend. It is the Lurlei legend modified. Liszt composed his beautiful song, Die Lorelei, to Heine's famous ballad in 1841. Some critics profess to see suggestions in the introduction of this song which Wagner afterward used in Tristan and Isolde. It may be so. If so, then Wagner is again indebted to the Lorelei legend. Wagner found his warrant for echoing Liszt in the weird echo that haunts the high cliffs on the narrows where the Lorelei rock rears up its head 430 feet high.

Mendelssohn left an unfinished opera, Die Lorelei, which contains some of his most tuneful music. Perhaps the two best known settings of the legend are those by Max Bruch and A. Catalani. But the list of Lorelei legends is long, if not particularly strong. In addition to the composers already mentioned, there are: G. A. Heinze, F. W. Kornatsky, F. Lochner, Ad. Mohr, A. Reissmann, C. J. Bartholdy, A. E. A. Becker, O. Fiebach, E. Naumann, F. Pacius, E. A. W. Siboni, Ad. Stierlin, A. Weichmann. If there are any more of them they are not to be found in John Towers' Dictionary.

## TUNING IN WITH EUROPE

The Viennese offer of a prize for the best "finisher" of the "Unfinished" symphony would certainly make Schubert turn in his grave, if he had ever heard any of the Viennese products of today. The idea that some young stripling can finish what Schubert either couldn't or wouldn't finish is simply priceless.

In the first place, why didn't Schubert finish the symphony himself? It is true that Schubert sketched out a part of a scherzo after he composed the two first movements in 1822—six years before his death. If he couldn't finish it, it simply means that the symphony was "finished already," in other words the spiritual content had been fully expressed.

If he didn't want to finish it—a theory advanced by one of Schubert's biographers, Walter Dahms—the reason was probably much the same. He may have reached the conclusion that the addition of two further movements would have satisfied only the sticklers for form, but not himself. To quote Mr. Dahms: "The 'Unfinished' appeared to its creator as complete enough, so that he could dispense with a concession to the taste dictated by the aesthetic average of the day. And he who has followed the train of thought of the B minor from within will hardly have the feeling that it is 'incomplete.'"

Let the Viennese prize-mongers digest that.

The admirers of Edouard Schuett's music will perhaps be surprised to learn that this prolific and popular composer is still among the living, and indeed in the best of health and spirits. The composer's recent seventieth birthday has once again brought him into the limelight. Schuett has been living in Merano, the (now Italian) Tyrol, for several years past, in almost complete seclusion from the world.

"Resolved that opera is absurd" was the subject of a recent public debate broadcasted through the British Isles. In it Osbert Sitwell, a leader of "advanced" English literature, said, among other bright things, that "the growing popularity of opera in England is due not to an increase of artistic suscep-

tibility, but to a growing conviction on the part of Englishmen that it is not art." This is very clever indeed. The only trouble with it is that opera is not getting more popular in England, but less so. Hence, according to Mr. Sitwell, it must be an art.

Sitwell's prophecy of his country's future, by the way, is most alluring. "England," he says, "will shortly be a wilderness with nothing in it except cricket, football and electric hares." Electric hares are the latest product of the British sportsman's mind. They are wooden contrivances which run ahead of racing greyhounds while the public looks on and bets on the result. There are already more people watching greyhounds chasing electric hares in England than ever go to symphony concerts or opera.

Germany still produces, occasionally, the sort of musical families that were familiar in the time of Bach. An instance is the Busch family, of whom Fritz is now known to Americans as guest conductor of the New York Symphony Orchestra. He has three brothers, all of whom have distinguished themselves in Germany's musical life, though all of them had to climb the ladder from the bottom up, by virtue of their talents alone. One of them, Adolf, is acknowledged to be Germany's leading violinist. At a festival which has just taken place in their home town of Liegen in Westphalia, all four brothers, Fritz, Adolf, Hermann and Willy took part.

One's growing conviction that the modern Anglo-Saxon has no talent for serious opera is supported by Dame Ethel Smyth, who points out, as a parallel, that the leading dramatic writers of England, "from the Restoration downwards to Oscar Wilde and Bernard Shaw," have been writers of comedy. "Light opera," she says, "is the line of least resistance in this country."

Another very sensible remark of Dame Ethel's is this:

"There is no such thing as a spontaneously engendered love of opera. In Italy and Germany opera was cultivated at Court, and later taken on (simultaneously) by Town Councils. Here, at last, people have grasped the fact that to aim at making opera 'pay' is a stupid and disgraceful notion."

Bravo!

C. S.

## RODS OF CORTI

Thomas A. Edison loves to ask and answer questions, and answers coming from a man so remarkable are naturally of more than passing interest. In a recent phonograph advertisement Mr. Edison had the following to say:

Ques. If a million people love jazz for every thousand that love classical music, doesn't that prove there is something wrong with classical music?

Ans. No. The jazz lovers get a strong, immediate sensation. The rhythm stimulates them but the effect soon wears off. Popular music is immediately understood, but with repetition it becomes at first wearisome and then intolerable. Classical music is more subtly compounded, it becomes increasingly enjoyable as it becomes more familiar. Like a great painting or a great book, it broadens and enriches the lives of those who understand it.

Ques. Why does the average popular melody have so short a period of popularity?

Ans. I believe the mechanism of the inner ear may have something to do with it. The so-called "Rods of Corti" are located there—approximately 3,000 small stiff rods, massed together like the hairs on a brush. Each hair is supposed to be tuned to a definite note in the musical scale. When the note is sounded, the hair vibrates, transmitting the sound through the nerves to the brain. The too constant operation of any group of these hairs undoubtedly leads to irritation—possibly to an actual swelling at the base of the hairs. It is the theory of many scientists that this may be one of the underlying causes for the rapid way we tire of popular hits, with their endless pounding on simple sets of chords.

Ques. Are you of the opinion, then, that people should give up so-called popular music, and listen to nothing but classical compositions?

Ans. By no means. Life is a complicated experience. One needs change from day to day and from hour to hour. Most of us like ice cream for dinner and don't care for it for breakfast. Jazz is a splendid thing for the right time and the right mood. To fall into a rut in which it is the only source of musical enjoyment is, however, as dangerous as an unvaried diet of ice cream or candy would be.

Ques. How would you advise the average person to acquire an appreciation for good music?

Ans. Few of us are born with a natural taste for the better class of music. Like oysters, olives, tomatoes and tobacco, it is an acquired taste. Most of us don't take the trouble to acquire a taste for good music, and thereby shut ourselves out from an entire world of genuine enjoyment. I advise those who buy only jazz records and tunes with simple melodies to buy at least one record of the better class each time. You will gradually find that you will acquire a liking for this different music. Once you have so acquired this taste it will live with you, opening up a new world to you which great composers have made so glorious.

## A GREAT CONDUCTOR

On the back cover of this issue is presented a picture of the famous Concertgebouw Orchestra of Amsterdam, Holland, with Willem Mengelberg at its head. Under the guidance of the famous Dutch conductor this organization has become one of the foremost of its kind in Europe. Mengelberg is not only a great Kapellmeister; he is a wonderful educator of the orchestral musician, the possession of which faculty he has so ably demonstrated in his work with the Philharmonic Orchestra of this city. His knowledge of the technique of conducting is practically limitless; and if, as Emerson said, "genius is the capacity for infinite labor," he is, without doubt, a genius. His work in the rehearsing of orchestras under his guidance is very familiar to the writer; his attention to every detail, and the thoroughness with which he exhausts every possibility of the composition under his consideration, make his rehearsals a valuable object lesson to those performing under him. The main work of the conductor is done in the preparation for the concerts; the public performance is, as it were, the composite recapitulation of what has been done "in camera." During the absence each winter of the generalissimo, the weekly symphony concerts of the Concertgebouw are conducted by Pierre Monteux and Cornelis Dopfer.

## TRIBUTE TO MONTEUX

A significant testimonial to the conducting ability of Pierre Monteux appeared in the Herald Tribune of August 17, and is worthy of reproduction. Commenting on the brilliant success won by the distinguished French leader during his engagement as conductor of the Philharmonic Concerts at the Stadium, the reviewer for the Herald Tribune wrote: "From a standpoint of true musicianship and a fine conception of the conductor's art, last night's proceedings must be rated perhaps the most impressive of the season. Mr. Monteux's brief week at the helm of the Stadium Orchestra must have made an indelible impression upon music lovers who heard his concerts. When he conducts the Philadelphia Orchestra next winter the results should be enjoyable and exciting."

## GETTING EVEN

A well known orchestral conductor once chided his first oboe for having played some wrong notes at a concert. The oboe-player retorted with the words: "You made a whole lot of mistakes, but fortunately for you nobody heard them."



**FANNIE BLOOMFIELD ZEISLER DEAD**

Fannie Bloomfield Zeisler, noted pianist, died at her home in Chicago on August 21 of uremia. Mme. Zeisler had been ailing for the last ten months. She is survived by her husband, Sigmund Zeisler, prominent Chicago attorney, and three sons. The deceased was born in Bielitz, Austrian Silesia, July 16, 1863, and came to this country as a two year old child, and settled in Chicago.

At her bedside when she died were Sigmund Zeisler, Chicago attorney and president of the Municipal Voters League, her husband, two sons, Paul Bloomfield Zeisler and Dr. Ernest Bloomfield Zeisler. A third son, Leonard Bloomfield Zeisler, is a New York attorney.

Following the wishes of his wife, Mr. Zeisler had her body cremated. A memorial service will be held in October.

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News of the death of Fannie Bloomfield Zeisler comes as a great shock to her countless admirers and friends in this country and abroad. For over fifty years she was the foremost pianist of her sex in the United States, and her reputation in Europe was no less great. Two years ago she celebrated the fiftieth anniversary of her debut, by a recital in Chicago. The entire audience rose and accorded her a tremendous ovation. She was officially honored by the city of Chicago, and received hundreds of gifts, letters, and telegrams of congratulation from all parts of the world.

Mme. Zeisler was a pianist of remarkable attainments. Her repertoire embraced practically the entire piano literature, her technic and power equalled that of the famous male pianists, and her fiery temperament, always controlled by true musicianship, aroused her audiences to the greatest enthusiasm. One of her warmest admirers was Moritz Rosenthal, her first cousin.

Along with S. B. Mills, William Mason, William H. Sherwood, Albert Pease and the ill-fated Max Pinner, Fannie Bloomfield was one of the early banner bearers of American pianism abroad.

In her later years she taught extensively in Chicago, and was prominent as a leader in the club life of that city. Two years ago she founded a fund for needy musicians, and turned her home into a center for young artists.

The compelling power of her playing, and the force of her personality, were exemplified in Paris in 1902, at one of the concerts of the Lamoureux Orchestra. A body of students from the conservatory, activated by anti-foreign sentiment, hissed and whistled as she appeared on the platform. Stamping her foot and clenching her fists, she sat down at the piano and played so compellingly that under the spell of her mastery the uproar soon subsided, and at the end of her performance she was accorded an ovation.

As Fannie Bloomfield she made her professional debut at the age of eleven, the exact date being February 26, 1875. Her first teachers were Bernhard Ziehl and Carl Wolfsohn, of Chicago. Later she went to Vienna to study under Theodor Leschetizky, remaining under his tutelage from 1878 to 1883.

Throughout her lifetime she was a devoted champion of American music, and played many works by our native composers.

The musical public the world over had paid tribute during her career to Fannie Bloomfield Zeisler but

to those who had the privilege of knowing her intimately she will be remembered also as a devoted wife, mother and friend. In her the world loses a great artist, and a great character.

**Sousa Chosen**

Lieutenant Commander John Philip Sousa has accepted the chairmanship of the advisory committee of band directors that will arrange for state and national band and orchestra contests to be held in May, 1928, at Joliet, Ill. It is expected that school and college musical organizations from practically every state in the union will be represented among the contestants. Commander Sousa was proffered the chairmanship by Joseph E. Maddy, who is chairman of the Committee on Instrumental Affairs of the National Music Supervisors. Mr. Maddy made a personal call upon Commander Sousa in company of C. M. Tremaine, director of the National Bureau for the Advancement of Music, and, having explained the purposes of the contest, readily obtained the assent of the bandmaster-composer to serve as chief of the advisory committee, and the acceptance by Commander Sousa of the important post will undoubtedly stimulate bands and orchestras all over the country to enter the contest.

Associated with Commander Sousa on the advisory committee will be: Frederick Stock, conductor of the Chicago Symphony Orchestra; Taylor Branson, conductor of the U. S. Marine Band; Edwin Franko Goldman, director of the Goldman Band of New York, and Herbert L. Clarke, director of Clarke's Band at Long Beach.

**New Vocal Method Legally Enjoined by Neighbors**

A temporary injunction has been granted against Glenn M. Stark, vocal teacher of 131 West Forty-first Street, in favor of the tenants of the Bush Terminal building at 130 West Forty-second Street, which runs through to Forty-first Street. Tenants of the Bush Building have for some time complained to the police of the "weird noises" and the "ghastly screeching and yelling" to which they are being subjected. The attorney for the Bush Company quotes Mr. Stark as saying, in explanation of his new system of voice culture, that the noises were produced by a contraction of the abdominal muscles, and that the preliminary instruction consists of "screeching without any attempt at formation of the generally accepted musical sounds." The maestro intends to fight out his right to benefit singing humanity by his new method.

**Pilzer to Conduct Naumburg Memorial Concert**

The memory of Elkan Naumburg, public-spirited New Yorker, who for a great many years aided the cause of music and musicians in this city, will be honored by a concert on Labor Day in the Central Park Mall. An orchestra of sixty picked players, conducted by Maximilian Pilzer, formerly concertmaster of the Philharmonic and at present one of the conductors at the Roxy Theater, will present a program of classical and light music. The fine bandstand in the Mall was presented to the city by Mr. Naumburg in 1923. Previous concerts this summer in memory of Mr. Naumburg have been conducted by Mr. Pilzer and Franz Kaltenborn.

**Vatican Choir to Tour Here Again**

Announcement is made of the return to this country of the Vatican Choir of Rome next November, for another tour of the United States and Canada. As on its visit in 1919 the famous choir will be conducted by Mgr. Don Raffaele Casimiri, who directs the choir of St. John's Lateran in Rome, and is professor of church music at the Pontifical Conservatory of Higher Sacred Music. The coming tour will be under the management of two Italian impresarii, Zeponi and Bachini, in conjunction with Jules Daiber, concert manager of Steinway Hall, New York.

**Montana at Stadium**

Marie Montana, soprano, who has been spending part of the summer at Bolton Landing, Lake George, returned to New York to sing at the Lewisohn Stadium on August 23 with the New York Philharmonic Orchestra. Today, August 25, Miss Montana gives a recital at Lakeside, Ohio.

Dr. Sigmund Spaeth has been reappointed National Chairman of Music for the Kiwanis clubs. Dr. William C. Carl will return from Europe in time to open the Guilman Organ School on October 4. One-third of the audience at the Munich Festival consisted of Americans.

Fannie Bloomfield-Zeisler is dead. Pierre Monteux received an ovation at his farewell concert at the Stadium.

The Master Institute of United Arts has postponed its scholarship trials until September 10 and 11.

Louis Graveure is an excellent golf player. Arnold Volpe conducted three concerts at the Stadium last week.

The new building of the Cincinnati College of Music has been completed.

Sousa is chairman of the advisory committee of the band and orchestra contests to be held at Joliet, Ill.

Leonard Lieblich has returned from Europe.

Clarence Whitehill was awarded the Orvis cup for winning a golf tournament at Manchester, Vt.

Hill Auditorium in Ann Arbor is to have a new Skinner organ.

Dusolina Giannini will make her debut in Holland with the Concertgebouw Orchestra on March 8.

Mme. Charles Cahier recently accompanied two of her artist pupils in recital in Sweden.

The new concert hall of the Curtis Institute of Music will be dedicated in October.

The New York Philharmonic Orchestra will complete its eighty-fifth year of existence this winter.

New Year's Welsh Eisteddfod is to be held at Treorke.

Bruno Zirato will represent Emilio Feroni in the United States.

Constance Hulsmann and Frank Legerwood were married recently.

**STADIUM CONCERTS**

(Continued from page 5)

rather than from professional ranks, although it is only fair to add that evidences of immaturity were surprisingly few.

Be all that as it may, the ballets yielded great enjoyment and the audience was very enthusiastic throughout the evening. Opening with a Dance of the Elves, set to music of Mendelssohn, including the ever-lovely overture to A Midsummer Night's Dream and the andante and allegro from the violin concerto, the young members of the company danced with commendable precision and grace. After Mme. Fokine had given a poignant performance of Saint-Saens' familiar The Swan, in M. Fokine's original creation, the company was seen in the piece de resistance of the program, Medusa, effectively adapted to music from Tchaikovsky's Pathétique symphony. With Mme. Fokine as the evil being of the snake tresses and M. Fokine as the heroic Perseus who vanquished her, and the lesser parts admirably taken, the performance moved forward with a pace and a dramatic force that proved highly convincing.

For the rest there was a charming pantomime for the two principals, Le Reve de la Marquise, to Mozartean music, in which the skill of a small page in managing the lady's train contributed levity to the occasion and added greatly to the enjoyment of the audience. Oriental dances, inspired by the Caucasian Sketches of Ippolitoff-Ivanoff, were danced in a manner to reflect credit on the Fokine School. A solo dance, Panaderos, by M. Fokine, set to Glazounoff's music, and a group of Russian Dances by Mme. Fokine and supporting company, with music of Liadoff, brought the long program to a close. There were numerous recalls for the principals and flowers in abundance.

The same program was repeated on Friday and Saturday.

AUGUST 18

Poor weather upset the plans of the Stadium management, and though many turned away disappointed that the Fokine Ballet Corps would not give its program, the Great Hall of City College was filled with true music lovers who had the good fortune of greeting Willem Van Hoogstraten upon his return from a brief and merited holiday.

The program, impromptu though it was, was one of the most entertaining of the season—as impromptu things usually have a way of being. Schubert's Unfinished Symphony opened the evening's music, which included the overture to the Bartered Bride by Smetana, Percy Grainger's Irish air, and a Bach air, and finally Strauss' Don Juan. Each work had been played during the course of the season, and one suspected from the fine, spirited conducting of Van Hoogstraten that the program was an offering of his favorites.

Don Juan, which represents Strauss' conception of the subjective emotion of the cavalier as he parted from one lover to greet another, was the gem of his presentations. The beauty of the music, its alluring impulse, the brilliant march movement, and yet the sinister aspect of the man's love, these make it the great, human thing that it is. It is simple to understand, despite its technical intricacies, and touching is its beauty. The quiet, long-held chords of the wood-wind over the tremolo strings, and the pizzicato close are most effective.

Mr. Van Hoogstraten felt deeply the impulse which Strauss must have felt. He lifted his men to the height of his own emotion, and so it was that those who greeted him heard as fine and artistic a performance as has been given throughout the season. The program companions of Don Juan were equally well played, and enjoyable too, but the tone poem was the program's vividly colored touch.

AUGUST 22

On Sunday night Mr. Van Hoogstraten continued his interrupted series, the program consisting largely of popular concert "pieces," starting with the Beethoven Egmont overture and including the Mozart G minor Symphony, overture to Johann Strauss' Die Fledermaus, Wagner's Siegfried Idyl, and Tchaikovsky's Italian Caprice. This was a group which brought out the wide range of Mr. Van Hoogstraten's capabilities. The Mozart number was a particularly scintillating bit of tonality. Mr. Van Hoogstraten's polyphonic figures are well defined, fitting well into the general pattern. There is a masterful sweep that is comprehensive enough to bring in the entire work. This was clearly demonstrated in the lovely Mozart number. Tuneful and smooth, nevertheless it is somewhat lacking in climactic material. It must be handled with gentleness, subtlety and understanding; in short, along the lines of the typical Van Hoogstraten mood. The Italian Caprice and the Egmont overture also presented an interesting study in contrasts. Despite the threat of rain a fairly large crowd was present.

**Adolph M. Foerster Dead**

Adolph M. Foerster, prominent musician of Pittsburgh, passed away in St. Francis Hospital, Pittsburgh, on August 10, at the age of seventy-three. Mr. Foerster was educated in the schools of Pittsburgh and old Allegheny, and in 1875 he was graduated from the Leipzig Conservatory of Music in Leipzig, Germany. Mr. Foerster was well known for his activities in connection with the Music Teachers' National Association and for his work as choral conductor of the Pittsburgh Symphonic Society, and he had won wide recognition as composer, his works including suites, arias, marches, chamber music, songs, piano, organ and church music. His Ave Maria was sung at the funeral services by Clara Stadlerman, soprano, with obligato played by John Gernert, one of the oldest musicians of Pittsburgh and an intimate friend of the late composer. Mrs. Kindig, a harmony pupil of Mr. Foerster's, furnished the piano accompaniment.

On June 4 the Musicians Club of Pittsburgh honored Mr. Foerster by presenting an entire program of his works at Carnegie Music Hall. He recently had been an honorary member of the Musicians Club, of which Harvey B. Gaul is the president.

**Hughes Two-Piano Recital Bookings**

The Hughes Two-Piano Recital has been booked by the New Rochelle Woman's Club for December 9. Another recent booking is with the Woman's Club of Stamford.

**Leonard Lieblich Returns**

Leonard Lieblich, editor-in-chief of the MUSICAL COURIER, returned from Europe last week on the Ile de France.

**I SEE THAT**

The Juilliard Foundation will not consider any applications received after September 10.

The Vatican Choir of Rome will come to America in November for a transcontinental tour.

Lazar S. Samoiloff's summer classes on the Pacific Coast have been so successful that a number of his pupils are coming to New York to study with him next winter.

Clarita Sanchez and Manuel Caseres were married on August 15.

Ignaz Friedman met with his accustomed success in a series of recitals in Sydney, Australia.

Levitzi's Valse in A major will be used in the annual piano contest conducted by the Fitzgerald Music Company of Los Angeles.

Marta Wittkowska sang Brünnhilde in Die Walküre on two successive days with the Cincinnati Zoo Opera.

William H. Deck believes that no one is too old to learn music.

Elsa Kautscherra de Nys is not dead, despite newspaper reports to the contrary.

Gabrilowitch conducted concerts in San Francisco before audiences of seven and eight thousand people.

Herbert Witherspoon's master class at the Chicago Musical College this summer numbered ninety-one members.

Alfred Hertz is conducting the final four concerts at the Hollywood Bowl.

The Cincinnati Conservatory of Music will open its sixty-first season on September 6.

Herbert M. Johnson has engaged two more American artists for the Chicago Civic Opera Company.



## CHICAGO

## THE MACBURNY STUDIOS

CHICAGO.—"The MacBurny studios are designed to meet the needs of those students of voice who cherish a sincere ambition to appear in opera, oratorio or concert, or who desire to become efficient teachers of voice. Practical experience is given each member of the class in every phase of his work. MacBurny's artists meet the most rigid requirements in technical and interpretative finish." The above is taken from a circular just received, announcing the opening of the nineteenth season of the MacBurny Studios, on September 19, in the Fine Arts Building. The prospectus is one of the most interesting that has come to this office in many years and students of voice are advised to secure the pamphlet which speaks for itself.

Throughout the summer, the MacBurny Studios presented many students at its recital series, including classic, romantic, folk songs, American songs, English, French, German, Russian, Italian, Spanish, Swedish, Danish songs, and each student was a credit not only to himself, but also to his distinguished voice instructor, Thomas N. MacBurny. Long ago the writer discovered that Mr. MacBurny has the gift of imparting to others what he himself knows so well. This is really a gift, as many great singers have been known as very poor teachers. Every one of his students show careful training; some naturally have better voices than others, but all have something to recommend them to the musical public, or to educators. Many of Mr. MacBurny's students have been looked upon as full-fledged professionals.

A recital was given on July 28 by four of his advanced students. Christopher Hendra, tenor, opened the program with a group of English classics. Then came Eleanor Lamerton, soprano, who gave a German Romantic group including songs by Brahms and Wolf. Folk songs of various nations were sung by John N. Payne, tenor, and Paula

Schlueter, soprano, concluded the program with American songs.

Another recital, on August 4, enlisted the services of four well known Chicago artists, and pupils of Mr. MacBurny. Mignon Bollman-MacKenzie, soprano, sang classical songs by Bach, Glick and Handel. The romantic school was well represented by Maurice G. Ivins, baritone, who sang a group of Schubert's songs. Sarah Hodges, soprano, sang the aria Pace pace, mio Dio, from Verdi's La Forza del Destino. An American group by Louise Wainscott, soprano, concluded the program. A third concert was given August 11 by many leading singers of Chicago.

Students from seventeen different states enrolled for study with Thomas N. MacBurny during the summer months, and the list will be much larger when he opens



THOMAS NOBLE MacBURNY

his studios for the fall term. Mr. MacBurny has become identified with Chicago's musical life through his producing many fine singers and through his exhaustive research in the field of literature, philosophy, science of voice and song literature. He brings to his work the background of his seven years' association with the University of Chicago, his three years' teaching and coaching voice in Paris, and his eighteen years of active work in the musical profession in Chicago.

## SAMETINI HONORED BY YSAÏE

Leon Sametini, gifted violinist and instructor at the Chicago College, recently received from his friend, Eugene YsaÏe, his six sonatas for violin alone. Each one of those sonatas is dedicated to a different violinist. To Sametini the dedication reads: "A mon ami et collègue, Leon Sametini, souvenir affectueux," which being translated means: "To my friend and colleague, Leon Sametini, affectionate remembrance from YsaÏe."

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positions," said Leon Sametini to a representative of this paper, "is that YsaÏe sent them to me on July 9, the day he was married, and also that the compositions which were published in Belgium by his son, Antoine, are not to be secured in this country as yet. I will enjoy playing those sonatas next season and will practice them while I am on my vacation."

Mr. Sametini left for two weeks' vacation at Mackinac Island, where he will remain until after Labor Day, returning then for the examinations at the Chicago Musical College.

## MARIE BRONARZYK SINGS FOR RADIO

Readers of this column will remember the very nice tribute this reviewer recently paid Marie Bronarzyk, soprano and professional pupil of Alberta Lowry, vocal teacher at the Gunn School of Music and Dramatic Art. In the Chicago Tribune of August 19, under the signature of Elmer Douglass, with the head line "Girl Soprano Again Enchants Ears of Elmer," the following review appeared: "The first high light was Marie Bronarzyk, soprano, WL1B, 7:40 to 8. She made my comment following her first recital, August 4, tame. In this second recital, also, she made many a nationally known singer seem tame. The purity and quality of her voice are remarkable throughout its very great range. It has the fullness, mellowness and richness of maturity and the freshness of youth."

Miss Bronarzyk is to give a recital in October at the Studebaker Theater. Chicago musicians should come en masse to hear a singer whose name should make history in the annals of concert giving in this city.

## MARION MACAFEE AT CHAMONIX

From Chamonix, at the foot of Mont Blanc, Marion MacAfee wrote to this office as follows: "As I think Jeannette Cox is still on her vacation, shall send a little news to you. Had a wonderful reception both before and after singing at Casino, Le Fayet, France, on August 2. It was a benefit performance for the poor children of France. As I have not your father's address, will you please thank him for the kind article he wrote June 6 in the Chicago American. Kindest regards to all. Am here for the day, staying at St. Gervais les Bains throughout summer."

## CHICAGO SYMPHONY GETS \$10,000 GIFT

Ralph Van Vechten, former president of the State Bank of Chicago, left an estate valued at five million and a half, it was revealed when his will was filed for probate in Chicago on August 19. Among his legacies was one for \$10,000 in favor of the Chicago Symphony Orchestra. The musical education of a fourteen-year-old girl, daughter of a widowed mother, was also provided for in the will. The little girl is the daughter of Valeria Moore, a member of the Van Vechten household for the past seven years. She is to receive from \$125 to \$150 a month until she is twenty-two. For the remainder of her life she will then receive \$75.00 a month.

## MME. ARIMONDI CELEBRATES BIRTHDAY

Aurelia Arimondi, well known voice teacher at the Chicago Musical College, together with her husband, Vittorio Arimondi, distinguished operatic bass, gave a dinner and reception to friends at the Congress Hotel on August 19 in honor of Mrs. Arimondi's birthday.

## MACBURNY VACATIONING

Thomas N. MacBurny, eminent teacher of singing, left this week for a month's vacation at his summer home in Southern Illinois. Mr. MacBurny will reopen his studios in the Fine Arts Building on September 17, but as announced recently his studios are open throughout the year, his assistants and secretary taking care of his business while he is away. RENE DEVRIES.

## Myrna Sharlow in Asheville

Myrna Sharlow sang Tosca, Faust and Pagliacci with the San Carlo Opera Company in Asheville last week. Mme. Sharlow has been summering at Harrison, Me.

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Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered serially.

#### BLIND MUSICIANS

J. S.—It is not unusual for the blind to be excellent musicians. There are numerous blind organists in the United States, many of them splendid musicians who are giving fine programs at their respective churches. There are and have been blind singers who have had successful careers. A blind singer years ago in Boston was one of the favorite concert-givers and attracted large audiences. His music was printed in Braille, and he always carried it on the stage. Held in his right hand against his side it was quite inconspicuous, but he followed every note, reading it as he sang.

#### AINO ACKTE

R. S.—No, Aino Ackte has never sung at the Metropolitan Opera House or in America at all. She was born in Helsinki, Finland, in 1876. Her operatic debut was made in 1897 at the Grand Opera, Paris, when she sang Marguerite in Faust. Up to 1915 she had sung the part 300 times. In 1913 she achieved a triumph in the part of Salome at Covent Garden. So emphatic was her success in this role that at the request of Strauss, the composer, she sang it in Dresden and Paris. As part of the role she does the famous dance. Perhaps this artist will be heard in America some time.

#### Cincinnati Conservatory Notes

When the Cincinnati Conservatory of Music throws open its doors on September 6 to the largest enrollment of its history the institution will begin the sixty-first year of its existence. For a period of sixty years this great school of music, one of the first three of its kind in the United States, has been engaged in raising the standard of music throughout the country, for its students have gone to the far corners of the world both as teachers and artists.

The outlook for the sixty-first year is even brighter than those that have passed. The Conservatory has pursued a continuous course of enlargement, and with all the increased facilities, the dormitories, halls and studios are taxed to their capacity. The buildings now present a magnificent assemblage, the Conservatory Mansion proper, South Hall, the president's house, Auburn Hall, Opera Hall, the Garret Theater, and the Concert Hall.

The 1927-28 catalogue contains many new and interesting announcements. The Conservatory offers five distinct courses of study—Juvenile, Preparatory, Normal, Artist, and Degree. The primary object of this institution as set forth in the new announcement is to offer its students a thorough, practical, and broad musical education.

The Conservatory, realizing the importance of correct teaching for the young, has established the Juvenile Department and has perfected it into a model of its kind. Special classes in solfeggio, to teach the child how to think musically, are held at such hours that do not interfere with regular school work.

The Preparatory Department requires a careful study of the rules of technic and theory, and an intellectual training by which the student learns to grasp the spirit of composition, both modern and classic. The Normal Department prepares teachers for the profession of music teaching. This has been one of the most popular departments. Students entering the Artist Department are looking to concertizing. This is one of the most exacting departments, and the Conservatory has had rich results from it. There are young artists all over the world who have had their inspiration in this department.

In order to keep abreast of the most progressive thought in music, the Conservatory is meeting the increased demands for higher standards in musical education. Schools and colleges are becoming more exacting in their requirements and it is almost the invariable rule that they are requiring their teaching staff to possess degrees. Appointment to important positions and to those with large salaries depends largely upon the applicant's possessing a degree. The Cincinnati Conservatory of Music, anticipating this situation, offers a course for a degree of Bachelor of Music, and one for Master of Music, based upon the courses laid down by the Committee on Curricula of the National Association of Schools of Music and Allied Arts. Also courses for the degrees of Bachelor of Science and Bachelor of Education are offered in the Public School Music Department, and for Bachelor of Letters in the Dramatic Art Department.

#### New Singers for Chicago Civic Opera

Upon his arrival from Europe on the S. S. Leviathan, Herbert M. Johnson, manager of the Chicago Civic Opera, announced the engagement, abroad, of two American singers of the first line. One of those artists acquired for the Chicago Opera is Leona Kruse, who was born at Lamont (Mich.) and whose parents now live at Petoskey (Mich.). She pursued her musical studies first in Chicago and later with William S. Brady in New York, and has been singing throughout the last four years in Munich, Prague, Dresden, and Berlin. Upon her return Miss Kruse was married to Lawrence Wolf. The ceremony was held in the studios of William S. Brady in New York.

The other American engaged abroad by Mr. Johnson is Chase Baromeo Sikes, basso from Detroit, who has achieved a notable success in Italy as Cesare Baromeo. He will sing under that name with the Chicago Civic Opera.

Returning also on the Leviathan with Mr. Johnson were his popular wife, Harry W. Beatty, technical director; Edward H. Moore, chief electrician of the Chicago Civic Opera; Henry G. Weber, conductor, and his mother, and also L. E. Behymer, western manager.

#### Dr. Spaeth Reappointed by Kiwanis

Dr. Sigmund Spaeth has been reappointed National Chairman of Music for the Kiwanis Clubs, this being the first time that such an honor has been twice bestowed upon the same individual. The revision of the Kiwanis Song Book, accomplished under Dr. Spaeth's direction during the past year, has occasioned much favorable comment.

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HARRIET BACON MACDONALD, 13434 Detroit Avenue, Cleveland, Ohio; Dallas, Texas, October.

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## FRANCO ALFANO

## An Interview

BY G. VIAFORA

At Bordighera, facing the iridescent sea, is located the Villa delle Onde, in which secure place Franco Alfano passes the greater part of his season accompanied by Luigi Stracciari, son of Riccardo Stracciari, the noted baritone. Young Stracciari is a painter who has already given proof of his talent in creating scenes and costumes for opera, among which are those of Sakuntala, at La Scala, and lately those of Deems Taylor's *The King's Henchman*. At six o'clock precisely we called at the home of Maestro Alfano.

A young girl carried our names to the maestro and then returned, saying with a smile: "The guests are invited to accommodate themselves in the studio." The few minutes of waiting were given to gazing about the studio. Three rough tables with volumes of music; the largest, on which the maestro writes, was covered with sheets of manuscript paper, a small basket with correspondence from the house of Ricordi relating to the percentage that is assigned to

No! Therefore I will work here in Riviera and will leave the public of New York to listen to my operas.

"Last year the Chicago Opera Company gave, with success, my first work, *Resurrection*, with the protagonist, Mary Garden. This winter, at the Metropolitan, will be given my recent opera, *Madonna Imperia*."

"Maestro, tell me something of this new work of yours that this year had such great success at the Regio di Torino."

"Certainly. I had the inspiration of *Madonna Imperia* from Balzac, simply an inspiration, as it has nothing else to do with the rest of the book. The dignitaries of the church are not present, as they are dealt with as civil gentlemen. Only Filippo, the tenor, is an abbot: he who falls in love with Imperia and who has not yet taken the final religious orders, something on the order of the Cavalier De Grieux, in *Manon*. Imperia is a woman of few scruples, a flirt, a cynic, who has never loved. She is moved and feels for the first time her heart and sentiment opening with



AN AUTOGRAPHED MANUSCRIPT OF ALFANO'S MADONNA IMPERIA.

his writings, an empty cup of tea with a slice of lemon on the saucer, three pairs of glasses, two pens and thirty-two pencils of various sizes. At the right of the room was the piano. On it was noticed manuscript music on which was written on one page "Trio." The walls of the studio were without pictures. The balcony, ample and wide, permitted the light to inundate a small room in which the perfume of the flowers from the garden entered in profusion.

The door opened and the maestro, dressed in a dark violet jacket with gold buttons, entered with greetings. With his natural gaiety he clasped our hands with effusion and then, extending his greeting in words, said, "Good! I am so grateful for your visit. You Americanized Italians make trips from the United States to Italy as if they were simple walks. How I envy you! I, too, would love to know the new world and be able to admire the majestic grandeur of your New York. However, I hope some day to come and return your visit. I wish this for myself very soon."

"But I am engulfed in my work and my place is here. It is here that I feel myself inspired by the murmur of the sea, by the penetrating odor of the sea-weeds and transported by the breezes from the waves and the opal colors of the day, the phosphorescent clearness of the moon-lit nights. It is here that my *Madonna Imperia* was written in less than fifty days. You see, in the mornings I go to the shore and I have my brief plunge in the water and with a few steps I am back at my studio. Is it possible to do this in America?

poetry at the sincere love of the young cleric. She finishes by loving and for the first time sincerely, and his love is so pure that at the request of his loved one for the consummation of the love he refuses, saying 'No, leave me. Nothing in Heaven or on earth is worth the ecstasy of this joy.' The young lover sorrowfully tries to withdraw himself, but arriving at the door and turning his head toward Imperia, finds her gazing tenderly at him. The flame of pure love draws together those two souls, and, not able to resist the storm of emotion, they threw themselves into the embraces of each other. This is the prize of love."

"Maestro, what would you say is your mission in art?"

"I'll tell it to you immediately. My sense of aesthetics in art guides me in my operas. Look in *Resurrection* and in *Don Giovanni*, in *Sakuntala* and in *Madonna Imperia*! My protagonists, even though they are weak, violent, cynics, are by me transcended in a manner to redeem them from their own faults and they finish with the triumph of love. I purify them with a breath of art. This, my mission, which is the aesthetic sense of my art, makes me conceive that in the Great Beyond of life there cannot be pain or badness. These struggles of the soul are earthly, but in the Beyond comes the beautiful and ideal, and as for my music, it is the expression of the beautiful and the good. I will never be able to represent my subjects as going from good to bad, but they always progress from bad to good. This is my artistic mission. Art has to purify the soul and not brutalize it."



FRANCO ALFANO

In his enthusiasm Mr. Alfano seemed electrified. He vibrated in his communication to his listeners. His expressive head was often turned in upward glances and his hands were often raised to an unseen horizon. The sincerity in the art of Alfano is also found in Alfano the man, in his sympathetic company, genial and gay enthusiasm.

The train which was taking us back to San Remo was about due to arrive and we were bound to bid farewell to the maestro, who insisted upon accompanying us to the station. In giving us a hand-shake in farewell, he promised to come to San Remo, to the Villa Stracciari, to let us hear part of his opera.

In fact, he did come. A few intimate friends were in the Salon of Music, and the *Madonna Imperia* found us most enthusiastic. In this work Alfano has wanted to balance the orchestra with the voices and therefore we will hear the voices of the artists who encircle *Madonna Imperia* that will no longer be submerged by the orchestral sounds. Today Alfano is recognized as one of the strongest contrapuntalists director of several conservatories of music and actual head of the Reale di Torino. Besides his operas he has written much for the orchestra, for trios and for quartets. Recently a quartet in D and one in C were published in Vienna. A sonata for the cello was played on March 25 at the home of Mussolini and there were present the Duce, many critics and intimate friends. His Excellency remained enthusiastic about the maestro and the composer wanted to dedicate the work to him as an expression of his esteem and devotion.

## Activities of Friedberg Artists

Artists under the management of Annie Friedberg are active in concert and opera. Yelley D'Aranyi, who is making her first American concert tour next season, is scheduled to arrive about the middle of November and will fulfil her first engagement at Cooperstown, N. Y., following which she will be heard in recital at Town Hall, New York, on Saturday afternoon, November 26. Most of Miss D'Aranyi's engagements are in the East and Middle West, but during January she will go South to appear in joint concert with Myra Hess. The violinist is bringing her own accompanist over from England for this tour.

Edwin Swain, another artist under the management of Miss Friedberg, recently appeared with success in joint concert with Elsa Alsen on the Steel Pier, Atlantic City, N. J. He has been engaged for the Pennsylvania State Saengerfest to be held at Easton, Pa., September 3 and 4.

Alexander Kipnis, Russian basso of the Chicago Civic Opera Company, also is under Friedberg management. Mr. Kipnis has been winning one success after the other at Covent Garden, London, and at Bayreuth. He will appear as soloist with the Cleveland Orchestra on December 29 and 30. Additional engagements booked for him by Miss Friedberg are in Boston, Baltimore and New York.

## Henry Hadley Returns

Henry Hadley has returned from his successful engagement as guest conductor in Buenos Aires.

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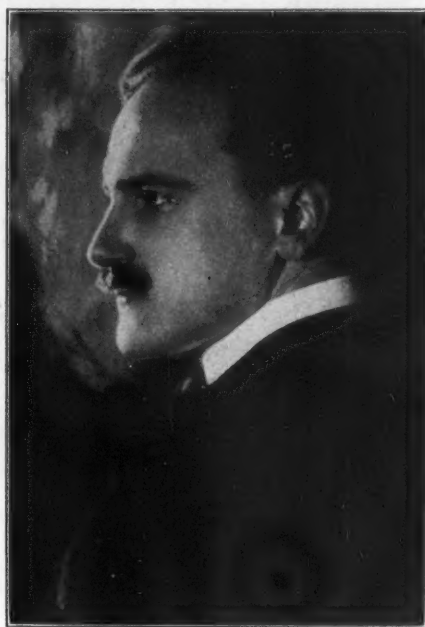
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### Summary of Edwin Hughes Summer School

Edwin Hughes' eleventh annual Summer Master Class for Pianists and Teachers in New York City came to a close on August 6. In the large attendance this year all parts of the country were represented, some of the members coming from as far west as the Pacific Coast. The importance of and the nation-wide interest in Hughes' achievements as a maker of pianists was attested by the size and character of the enrollment, including as it did educators and pianists of prominence from various localities. Hughes' reputation as a concert artist is fully equalled by his position as an authority on modern technical methods and on the esthetic principles of piano playing. During the summer's master class a comprehensive survey was made of the most modern technical practices and teaching material, with special class lessons devoted to the style and inter-



EDWIN HUGHES

pretation of Bach, Beethoven, Chopin, Brahms, Debussy and the moderns.

The series of splendid recital programs given during the master class by professional pupils served to demonstrate the actual results accomplished by young artists who have placed themselves under Mr. Hughes' direction, exhibiting an exceptional standard of pianistic attainment. Large and more important works of Bach, Beethoven, Brahms (including the composer's sonatas op. 2 and 5), Chopin, Handel, Schumann, Liszt, Ravel and others were presented on these programs in addition to compositions by Debussy, Norman Peterkin, Rachmaninoff, and other compositions for piano and orchestra included the concerto in G minor and the Africa fantasy of Saint-Saens, the Grieg concerto, Liszt's Hungarian Fantasy and Mendelssohn's rondo brilliant. The series of recitals was given by the following artists: Clay Cass, Marvine Green, Alton Jones, Helen Parker, Robert Buckmann, Anca Seidlova, Jenia Sholkova and Lois Spencer.

On August 3 the recital series was brought to a close with a two-piano program by Edwin and Jewel Bethany Hughes, at which compositions by Brahms, Rachmaninoff, Saint-Saens, Vuillemin and Reinecke were performed. The exceptional character of Hughes' summer musicales has become so well known that they are not only attended by members of the class, but the music rooms of his home are repeatedly crowded with well known musicians, music lovers and critics from New York and elsewhere.

Hughes pupils are much in demand and are winning increased recognition with each successive season. He has produced numerous pianists who have received great praise from the metropolitan press and that of other cities upon their appearances as soloists with leading orchestras and in recital. As directors of music in leading colleges and as instructors, Hughes pupils occupy positions of importance throughout the country.

Edwin Hughes will make his first appearance in New York on November 19 in a recital of two-piano music with Jewel Bethany Hughes, in Town Hall, and he will be heard later in the season at the same hall in a solo recital, besides filling many out-of-town engagements. In addition to his extensive concert work, he will continue to teach a limited class of advanced and professional pianists in New York.

### Rafael Diaz on Henchman Tour

Rafael Diaz, Metropolitan Opera tenor, will sing the tenor role in the King's Henchman on a coast tour beginning the middle of November.

Mr. Diaz has recently appeared in a number of concerts. He sang at Ocean Grove on July 17, Atlantic City on July 24 and at a private musicale given at the home of Mr. Edgar B. Davis at Buzzards Bay on August 7. In each instance he met with great success.

### Attwood to Sing at Legion Convention

Martha Attwood, American soprano, and member of the Metropolitan Opera forces, has been chosen to sing at the opening of the convention of the American Legion at the Palais de Trovadero in Paris on September 19. The day has been made a legal holiday in France.

### Location of Ganapol Studios Changed

The Ganapol Studios of Musical Art have been removed from their former location on Putnam Avenue, Detroit, to a residence within the Art Center, near Cass Avenue. This building will afford larger and finer facilities for their work with students in piano, voice, violin, violoncello, theoretical branches, ensemble, and so forth.

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**ILSE NIEMACK,**  
violinist and composer, snapped while playing golf at the Country Club at Charles City, Iowa. Miss Niemack has won success in recital and as soloist with orchestra both in Europe and America.



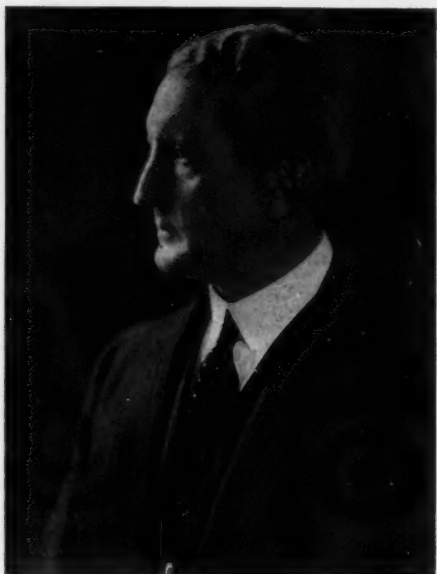
**NEVA MORRIS,**  
chanteuse and children's entertainer, who has made the doing of unique things a profession, and who sang recently at the student musicales of Lyman Almy Perkins in Pittsburgh. Her offering was called *Birds in Our Garden—An Adventure in Song and Story*. Miss Morris has just completed a successful season of appearances, her most recent one being at Ambridge, Pa., where she sang at a community garden party. This young artist is accompanied in her presentations by Walter Poyntz, and her numbers are supplemented with interpretive dances by Betty Price.



**ZLATKA BALOKOVIC,**  
violinist, with his wife, carrying a touch of Croatian color into the Maine regions. Mr. and Mrs. Balokovic are summing in Camden, Me., and the rest must come as a welcome respite to Mr. Balokovic, whose past season has carried him to far distant points in Jugo-Slavia, Roumania, and other Balkan countries. The jackets do look a trifle warm, but perhaps Mr. Balokovic is warming up for a busy winter.



**CLARICE BALAS,**  
concert pianist and pedagogue, who fulfilled four engagements in Cleveland this past season—Cleveland music week program, Lecture Recital Club, joint convention of Ohio music teachers and Federated Music Clubs and opening program of Cleveland Musical Association at the society's new headquarters. Miss Balas also presented four artist-pupils in a concerto program for the benefit of the Lincoln High School piano fund.



**CLARENCE WHITEHILL,**  
baritone of the Metropolitan Opera Company, who, with Mrs. Whitehill, is spending the summer at Manchester, Vt. On July 1 Mr. Whitehill was awarded the Orris cup for winning the golf tournament held at Manchester. At frequent intervals during the summer the baritone has visited Camden, N. J., to make Victor records. (Photo by Underwood & Underwood.)



**THE JONASES ENROUTE.**  
Mr. and Mrs. Alberto Jonas (left) on board the *Munchen* on their way to France, Belgium and Switzerland. The eminent pianist and pedagogue will re-open his New York studios on October 5.



**NEVADA VAN DER VEER,**  
American contralto, who sailed for Europe on the S. S. Hamburg on August 3. Mme. Van der Veer went directly to Berlin to coach German repertory. During the last week of September she will appear in recital in Berlin at the Beethoven Saal and from there goes to Paris to spend a short time before sailing from Cherbourg on the S. S. Hamburg, on October 8. The past season has been a busy one for Mme. Van der Veer, terminating with a reengagement at the Cincinnati Biennial Festival, under the direction of Frank Van der Stucken. The artist's next season will open with a recital, under the auspices of the Fine Arts Club of Atlanta, Ga., on October 26, followed by a New York recital at Carnegie Hall. (Bain News Service photo)



**MIECZYSLAW MUNZ,**  
at the extreme right in both pictures, enjoying his vacation in the Tatras Mountains. The pianist drove his Cadillac phaeton across Europe to Poland and in the snapshots with him are seen Witkor Labunski, celebrated pianist-composer, and Ala and Nela Mlynarski, daughters of Feliks Mlynarski, Poland's dean of conductors and now chief conductor of the Warsaw Opera House.



**LOUIS GRAVEURE,**  
baritone, who is spending the summer at Beverly Hills, Cal., and who recently completed the difficult south course of the Los Angeles Country Club with a score of 75, proving him to be a par golfer of the concert world. Mr. Graveure is shown here taking one of his famous half-pound divots. The artist will come east in October for a concert tour.





DELIA VALERI,

distinguished New York vocal teacher, who has been taking the cure at Chianciano, Italy. Mme. Valeri will open her studios in New York on October 1 at the Hotel Ansonia. In May she will, as usual, take a number of pupils with her to Europe, where they will be heard in opera and concert debut.



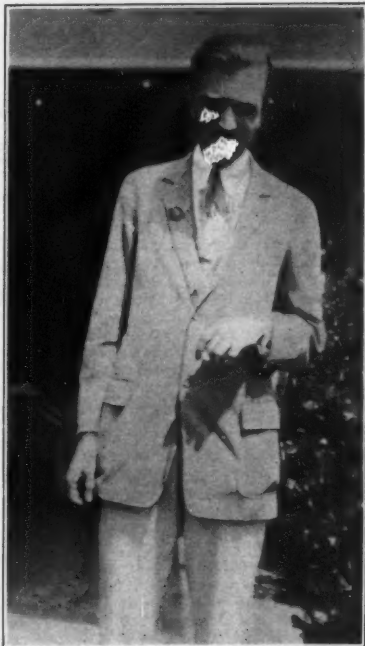
MEMBERS OF THE ZOO OPERA,

Violet Sommer, soprano, and Louis John Johnen, baritone, members of the Cincinnati Zoo Opera Company, gave the charming little operetta, *Lischen und Fritschen*, by Offenbach, for a Saturday evening program at the park. It met with such tremendous success that Charles G. Miller, business manager, immediately booked it for another Saturday evening program. Both Miss Sommer and Mr. Johnen are graduates of the Cincinnati Conservatory of Music, having completed their vocal studies with John A. Hoffmann, eminent member of the artist faculty, and both are now successful members of the voice department of their alma mater.



DONATELLA PRENTISI,

dramatic soprano, who appears to have caught the note of a woodland bird in one of the trees surrounding her summer cottage on Lake George, just as she was about to take a little spin.



ALEXANDRE TCHEREPNINE.

When exclusive South Shore society recently sponsored its Venetian Fete at Bay Shore, L. I., one of the most amused onlookers was Alexandre Tcherepnine, the poetic young Russian composer-pianist, who was making his second visit to this country and this time non-professionally. In the few brief weeks of his stay, M. Tcherepnine, however, did put the finishing touches on a big symphonic work which he has been writing, and which is to be produced in Paris next winter. In October his tours in Europe begin, and he returns to America to play next March.



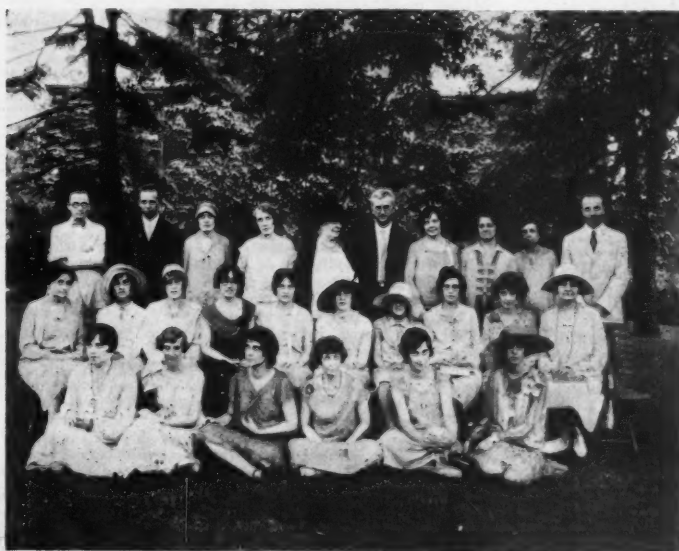
WARD-STEPHENS

who has been at the Salzburg Festival, will return to New York to resume his work here about September 3. The accompanying snap-shot shows Ward-Stephens at the top of Germany's highest point, Zugspitze, a two days' trip that he enjoyed recently.



EDGAR M. COOKE

director of the Philadelphia branch of the De Reszke-Seagle School for Singers, completed his summer session of teaching on August 15 and has started a vacation trip which will take him through Michigan and Wisconsin, returning by way of Canada. Mr. Cooke will be back in Philadelphia on October 1, and he reports that the enrollment for next season already exceeds that of last year.



SUMMER CLASS OF JOHN A. HOFFMANN,

member of the Cincinnati Conservatory of Music Artist Voice Faculty. Mr. Hoffmann has had one of the largest classes during the 1927 summer session, pupils coming from far and wide to study with this eminent teacher identified for so many years with the Cincinnati School of Music of which Bertha Baur is the director. Top row: J. B. Richardson, Theodore Valentine, Luella Brummell, Mrs. C. N. Peters, Bertha Baur (director of the Cincinnati Conservatory of Music), John A. Hoffmann, Ruth Flanagan, Minnie Oswald, Mrs. Mattie S. Hart, and Robert Powell. Middle row: Mrs. Rena Thedford, Clara Meyers, Thelma Williamson, Mae Thurman, Annette McMurry, Juanita Capper, Estelle Paritz, Mrs. Edith Simcox, Rellie May Still, and Mrs. John A. Hoffmann. Bottom row: Mrs. J. B. Richardson, Annie Long, Violet Sommer, Ruth Draper, Mrs. Eleanore Petry and Mary Sue Miller.

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### ANSWER TO LAST WEEK'S MELODY PUZZLE: "MINIATURE QUARTETTE"

Scherzo



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### Friedman Acclaimed in Sydney

Ignaz Friedman, pianist, who played a series of recitals in Sydney, Australia, in June, met with his accustomed success. Interesting to note is the comment of one of the critics, who conducts the "Today's Diary of a Man About Town." The article reads:

"Two Masters: A Comparison—Comparisons between Paderewski and Friedman were made by the News musical critic with whom I attended Friedman's brilliant recital last night. My colleague declares that Paderewski makes him nervous, puts him, as it were, on tenterhooks. Not that he does not admire Paderewski's pianistic genius, but he objects to his constant attitude of irritation; he thinks the music in the man's soul should prevent him from giving way to impulses stimulated by external circumstances while playing. Friedman is different. He is free from any distracting mannerisms; he is natural, and he pours his music out upon the world with two loving hands. He can smile, too, and in that respect he is unlike the handsome young violinist, Heifetz. Friedman's smile suggests that he is glad that he has entertained you, that he is proud of having taken you into the land of music, sunlit and glowing with glorious color."

Still another reviewer, under the heading of "Friedman's Genius Commands Enthusiasm," said: "Enthusiasm ran high at the piano recital of Ignaz Friedman in the Town Hall last night. The distinguished pianist chose a program which gave him fine scope for the display of his brilliancy and power, and he was generous with his encores."

"Magnificent technic was displayed in Chaconne (Bach-Busoni), with which the program opened. It provided a task which only a master technician could approach successfully—the massive chords, tremendous speed, delicacy of touch, and the presenting of the crescendo, even in short passages, made the performance one of genius."

"Chopin's Sonata in B minor, the most brilliant of the three by this composer, followed. Again the audience was stirred by the colossal chords in the first movement, the sparkle of the beautiful runs in the scherzo, and the magnificent finale. Two Viennese Dances (Gaertner-Friedman) were also greatly enjoyed."

"The remainder of the program was made up of two of Mendelssohn's Songs Without Words, the Trumpet Scherzo by the same composer, and Brahms-Paganini Variations."

### Mildred Dilling in France

On June 27, Mildred Dilling, harpist, broadcasted from a large London station, as she always does when there, and on July 3, played a solo with orchestra at the Glasgow Broadcasting Station with such success that she was immediately engaged to do another work with orchestra in September, at which time she will also play from some other large studios, these being return engagements from her tour last fall for the British Broadcasting Corporation.

In London Miss Dilling did some teaching, but is now at Etretat, where she has some pupils. She is spending the balance of the summer there as usual in the Villa Louis Dorees, which was built by the noted clarinetist of his day in the early nineteenth century. It is now owned by the director of the Paris Conservatoire, from whom it is leased by Miss Dilling. It is rich in musical memories, the walls being covered with cartoons of famous musicians, such as one of Sax (the inventor of the Saxophone) given to Louis Dorees by the son of Sax. Miss Dilling's studio on the top floor, with its French doors leading onto a balcony, was designed by a musician who understood what constitutes the perfect work shop for a musician.

### An Appreciation of Arthur Kraft

Seldom is the fullest appreciation of what an artist has given of himself really felt or understood. He does his best, and sometimes not under the most desirable conditions. His heart may be torn with a recent bereavement, but he gives his audience the best interpretation of the merriest. Likewise does he put himself into a song of sorrow even though his heart be full to overflowing with joy. Because so little is known of what is within the artist's heart, very few are the spoken words of appreciation. It is all taken so for granted! However, now and then a word that sinks deep within, reaches the performer. This was the case in a letter received by Arthur Kraft, tenor, after broadcasting over WMCA. The writer is not, perhaps, a critic, but he knows when he enjoys a program, and when he doesn't, which, after all, is the important point to the singer.

"Mr. Kraft," said the letter, "I was listening to your concert last evening over WMCA and I must say that it was beautiful, indeed well done, and especially the songs you sang yourself. Your voice sounded marvellous. We have sent in many requests for you and especially one for Danny

Boy. Hoping to hear you more often, Yours truly, (Signed) Tom, Window Cleaner."

### Busy Season Closes at Tollefsen Studios

As a fitting windup to a busy season, an old-fashioned party was arranged at the Tollefsen studios in Brooklyn for the students who had taken part in the closing recitals at the Academy of Music. One feature of the evening was the playing of Severn's New England suite for violin and piano by Mr. and Mrs. Tollefsen. The two closing Academy concerts displayed some unusual talent, in which the junior element stood out prominently. Of the ten young students entered in the recent Music Week contests held in New York City, all ten received bronze or silver medals. Unusually gifted youngsters are Henry Bukowsky, age six, and Jack Atherton, age seven. The latter is a gold medalist of 1925. Little Henry played Severn's La Brunette to an enthusiastic audience which demanded several recalls.

### Levitvski's Waltz in Contest

Mischa Levitzki's Waltz in A Major has been designated as one of the three compositions to be prepared and played from memory by the entrants of the annual piano contest conducted by the Fitzgerald Music Company of Los Angeles, Cal. The other two compositions are the Saint-Saens concerto in G minor and Chopin's nocturne in E flat. This is one more proof of the continued popularity of Levitzki's now famous waltz, of which nearly thirty thousand copies have been sold by its publishers since its publication. It has also been used for the past three years as one of the standard compositions in the annual musical contests of Australia and New Zealand.

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NUMBER 8

Andante

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Adler, Clarence.....Lake Placid, N. Y.  
Agnini, Armando.....Highland Park, Ill.  
Alcock, Merle.....Europe  
Alsen, Elsie.....Seattle, Wash.  
Althouse, Paul.....Highland Park, Ill.  
Ananian, Paolo.....Highland Park, Ill.  
Anderson, Walter.....Shelter Harbor, Westery, R. I.  
Arens, F. X.....Elk Lake, Ore.  
Arden, Cecil.....Paris, France  
Austral, Florence.....London, England  
Axman, Gladys.....Europe

**B**  
Bacheller, Mrs. W. E.....Portland, Me.  
Bacher, Byrl Fox.....Cavanaugh Lake, Mich.  
Balokovic, Zlatko.....Europe  
Bamboschek, Giuseppe.....Paris, France  
Barozzi, Socrate.....White Sulphur Springs, Va.  
Barrow, May.....Hydenville, Vt.  
Barrows, Harriot Eudora.....Boothbay Harbor, Me.  
Bartik, Ottokar.....Europe  
Basiola, Mario.....Ravina, Ill.  
Behymer, L. E.....Europe  
Benneche, Rita.....Europe  
Bennett, Mary.....Norwood, Ohio  
Benjamin, Bruce.....Europe  
Bilotti, Anton.....Carlsbad, Austria  
Blackman, Charlotte C.....South Hartswell, Me.  
Block, Alexander.....Hillsdale, N. Y.  
Blumen, Alfred.....Chicago, Ill.  
Bock, Helen.....France  
Bonelli, Richard.....Upper Chateaugay Lake, N. Y.  
Bori, Lucrezio.....Newport, R. I.  
Bogietti, Giuseppe.....Paoli, Pa.  
Bourskaya, Ina.....Ravina, Ill.  
Bowes, Florence.....Fontainebleu, France  
Bradley, Eva Louise.....West Brattleboro, Vt.  
Braggiotti, Iaidore.....Los Angeles, Cal.  
Braun, Robert M.....Europe  
Bretton, Ruth.....Westport, Conn.  
Brooks, Mme. Hanna.....Bedford, Pa.  
Busch, Carl.....Battle Creek, Mich.  
Bullig, Richard.....Paris, France  
Butler, Hanna.....Paris, France  
Buzzi-Peccia, A.....Milan, Italy

**C**  
Cadle, Geneva.....Chautauqua, N. Y.  
Cadman, Charles Wakefield.....Estes Park, Colo.  
Carr, F. and H.....Europe  
Casella, Alfredo.....Nantucket, Mass.  
Carnevali, Vito.....Italy  
Chagnon, Lucia.....Europe  
Chalfant, Lucille.....Europe  
Chamlee, Marie.....Ravina, Ill.  
Cherniavsky, Leo.....Los Angeles, Cal.  
Cherniavsky, Jan and Mischel.....Vancouver, B. C.  
Christian, Palmer.....Evanston, Ill.  
Clancy, Henry.....South Swansea, Mass.  
Clausen, Julia.....Ravina, Ill.  
Clover, Edythe.....Newport, R. I.  
Cobbey, Marguerite.....Edmonds, Wash.  
Cooper, Charles.....Quogue, L. I., N. Y.  
Cottlow, Augusta.....Tivoli, N. Y.  
Cornell, A. Y.....Williamstown, Mass.  
Corona, Leonora.....Milan, Italy  
Cory, Vera.....Europe  
Cox, Jeannette.....Europe  
Craig, Mary.....Katonah, N. Y.  
Crooks, Richard.....Germany  
Croxtan, Lillian.....Rye, N. Y.

**D**  
Damrosch, Frank.....Seal Harbor, Me.  
Danielson, J.....Saratoga Springs, N. Y.  
Danise, Giuseppe.....Glencoe, Ill.  
D'Angelo, Louis.....Highland Park, Ill.  
D'Aranyi, Ylly.....England  
D'Arle, Yvonne.....Paris, France  
David, Annie Louise.....Europe  
David, Ross W.....Waterford, Conn.  
Deering, Henri.....Berlin, Germany  
De Horvath, Cecile.....Western Springs, Ill.  
Del Campo, Sofia.....Kiamasha Lake, N. Y.  
De Kuyzer, Marie.....Shelter Harbor, Westery, R. I.  
De Segura, Andres.....California  
Demms, Grace.....Europe  
Diaz, Rafaelo.....California  
Dilling, Mildred.....Europe  
Dillon, Enrica Clay.....Europe  
Duncan, Anna.....Gloucester, Mass.  
Drake, Glenn.....Chicago, Ill.  
Dubinsky, Vladimir.....Briarcliff Manor, N. Y.  
Durieux, Willem.....Greenwich, Conn.  
Durno, Jeannette.....Chicago, Ill.

**E**  
Easton, Florence.....Europe  
Ellerman, Amy.....S. Yankton, S. D.  
Enesco, Georges.....Sinaia, Roumania  
Ernst, Gilla.....Richmond, Va.  
Esselstyne, Donna.....Europe

**F**  
Falco, Philine.....Highland Park, Ill.  
Farnum, Lynnwood.....London, England  
Ferrabini, Ester.....Viseba, Italy  
Fiedler, Arthur.....Europe  
Finnegan, John.....Catskill Mts., N. Y.  
Fischer, Adelaide.....Raymond, Me.  
Fitz, Anna.....Europe  
Flexer, Dorothea.....No. Whitefield, Me.  
Flonzaley Quartet.....Lutry, Switzerland  
Fox, Felix.....Europe  
Freund, Helen.....Chicago, Ill.  
Friedberg, Carl.....Baden-Baden, Germany

**G**  
Gara, Vahdah.....Sabattia, N. Y.  
Gardner, Grace G.....Hillsboro, O.  
Garrison, Esperanza.....Point Pleasant, N. J.  
Garrison, Mabel.....Valois, N. Y.  
Gebhard, Heinrich.....Norfolk, Mass.  
Gescheidt, Adelaide.....Haines Falls, N. Y.  
Goddard, Lucretia (Bush).....Europe  
Gordon, Jacques.....Highland Park, Ill.  
Gorin, Katherine.....Ashland, N. H.  
Giannini, Dusolina.....Pleasantville, N. J.  
Gibbes, Jessie B.....Franklin, Vt.  
Gigli, Beniamino.....Ricanati, Italy  
Gilberte, Hallett.....Lincolnville Beach, Me.  
Giolo, Vasari.....Ravina, Ill.  
Glen, Thelma.....Provincetown, Mass.  
Gluck, Teresa.....Italy  
Goldsand, Robert.....Vienna, Austria  
Good, Ella M.....Lake Mahopac, N. Y.  
Gordon, Jeanne.....Europe  
Gracey, Stuart.....Geneva, N. Y.  
Grainger, Percy.....Europe  
Grandjany, Marcel.....Paris, France  
Graveure, Louis.....Beverly Hills, Cal.  
Gray-Lhevinne, Estelle.....Alameda, Calif.  
Grunberg, Eugene.....Gutenbrunn-Baden, Vienna, Austria  
Gruppe, Paulo.....Sayville, L. I., N. Y.  
Gunster, Frederick.....Asheville, N. C.  
Gustafson, Lillian.....Europe

**H**  
Hackett, Arthur.....Alton, N. H.  
Hageman, Renee.....Europe  
Hamlin, Anna M.....Lake Placid, N. Y.  
Hamilton, James.....Evanston, Ill.  
Hanson, M. H.....Europe  
Harris, Anna Graham.....Cape Rosier, Me.  
Harrison, Theodore.....Garret Bay, Wisconsin  
Harvard, Sue.....Poland Springs, Me.  
Hasselmans, Louis.....Highland Park, Ill.

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Hayden, Ethyl.....Adlerville, Lake Placid, N. Y.  
 Heckle, Emma.....Cincinnati, Ohio  
 Hempel, Frieda.....Lake St. Catherine, Europe  
 Henry, Harold.....Old Bennington, Vt.  
 Herzog, Sigmund.....Lake Placid, N. Y.  
 Hess, Myra.....England  
 Hier, Ethel Glenn.....Peterboro, N. H.  
 Hofmeister, Grace.....Pine Hill, N. Y.  
 Hoffman, Jacques.....Bay View, Me.  
 Hohn, Maia Bang.....Europe  
 Howard, Eunice.....Europe  
 Howe, Mary Helen.....Europe  
 Howe, Willard.....Europe  
 Hunt, Bruno.....East Hampton, L. I., N. Y.  
 Hunt, Nora Crane.....Europe  
 Hunsicker, Lillian.....Europe  
 Hunter, Louise.....Middletown, Ohio  
 Huss, Henry Holden.....Diamond Point, N. Y.  
 Hutcheson, Ernest.....Chautauqua, N. Y.

## J

Jacchia, Agide.....Viserba, Italy  
 Jacobs, Hilda.....Catherine, Poulton, Vt.  
 Jonas, Alberto.....Europe  
 Johnson, Edward.....Ravinia, Ill.  
 Johnson, Mme. Vinello.....Europe

## K

Kaufman, Harry.....Europe  
 Kennard, Ruth J.....Tusculum, Ala.  
 Kelley, Edgar Stillman.....Gloucester, Mass.  
 Kerns, Grace.....Norfolk, Va.  
 Kibachich, Basile.....Stony Point, N. Y.  
 Kirpal, Margaretha.....Orleans, Mass.  
 Kipnis, Alexander.....Europe  
 Klein, Rosalie Heller.....New Lenox, Mass.  
 Klibansky, Sergei.....Europe  
 Kortschak, Hugo.....Cummington, Mass.  
 Koussevitzky, Serge.....Europe  
 Kraft, Arthur.....Michigan  
 Krauss, Clemens.....Buenos Aires  
 Kriens, Christian.....Manomet, Mass.  
 Kuenzlen, Albert.....Pulaski, N. Y.  
 Kuna, Vada Dilling.....Lumberville, Pa.  
 Kurylo, Adam.....New Rochelle, N. Y.

## L

Lambert, Alexander.....Europe  
 Lamont, Forrest.....Cincinnati, O.  
 Land, Harold.....Europe  
 Laubenthal, Rudolf.....Europe  
 Laval, Jeanne.....Europe  
 Lawrence, Lucile.....Seal Harbor, Me.  
 Lazzari, Virgilio.....Highland Park, Ill.  
 Leary, Walter.....Europe  
 Lee, Claudine.....Europe  
 Leopold, Ralph.....Craigville, Cape Cod, Mass.  
 Lenox String Quartet.....Europe  
 Lenska, Augusta.....Europe  
 Lent, Sylvia.....Stamford, N. Y.  
 Leginska, Ethel.....Massachusetts

Leonard, Florence.....Ogunquit, Me.  
 Leslie, Grace.....Salisbury, Mass.  
 Levenson, Boris.....Brighton Beach, N. Y.  
 Levitzki, Mischa.....Avon, N. J.  
 Lewis, Mary.....Ravinia, Ill.  
 Lieblich, George.....Long Island, N. Y.  
 Lindi, Aroldo.....Milan, Italy  
 Lockwood, Albert.....London, England  
 Lockwood, Samuel F.....Keene Valley, N. Y.  
 Loring, Louise.....Munich, Germany  
 Lowe, Caroline.....Cleveland, Ohio  
 Lubar, Anna.....Raymond, Me.  
 Luboshutz, Lea.....Paris, France  
 Lucchese, Josephine.....Holland  
 Ludikar, Pavel.....Czechoslovakia  
 Lull, Barbara.....Europe  
 Lund, Charlotte.....Norway  
 Luyster, Wilbur A.....East Brookfield, Mass.

## M

Macbeth, Florence.....Ravinia, Ill.  
 Macmillen, Francis.....England  
 MacCue, Beatrice.....Paris, France  
 MacPherson, Louise.....Paris, France  
 Maier, Guy.....Ann Arbor, Mich.  
 Maier, Lois.....Ann Arbor, Mich.  
 Margules, Ade.....New Hampshire  
 Martin, Beatrice.....Ravinia, Ill.  
 Martinelli, Giovanni.....Highland Park, Ill.  
 Maxwell, Margery.....St. Germain, France  
 McAfee, Marion.....Ireland  
 McCormack, John.....Europe  
 Meador, George.....Atlantic City, N. J.  
 Meidoff.....Europe  
 Melchior, Lauritz.....Europe  
 Melius, Luella.....Europe  
 Mero, Yolanda.....Tuxedo, N. Y.  
 Meyer, Marjorie.....Lake George, N. Y.  
 Moreno, Paul.....Germany  
 Middleton, Arthur.....Oak Park, Ill.  
 Millar, Frederick.....Long Island, N. Y.  
 Miller, Marie.....Erie, Pa.  
 Mills, Walter N.....New Castle, Me.  
 Mischakoff, Mischa.....Chautauqua, N. Y.  
 Mittell, Philipp.....Provincetown, Mass.  
 Miura, Paul.....Falmouth Heights, Mass.  
 Morris, Etta Hamilton.....Sorrento, Italy  
 Mortimer, Myra.....Europe  
 Mott, Alice Garrigue.....Highland Park, Ill.  
 Mojica, Jose.....Avalon, N. J.  
 Mount, Mary Miller.....Prospect Plains, N. Y.  
 Miura, Tamaki.....Krakow, Poland  
 Muna, Mieczyslaw.....Munsonville, N. H.  
 Murphy, Lambert.....Buenos Aires, S. A.  
 Muzio, Claudia.....

## N

Naegele, Charles.....Gloucester, Mass.  
 Nash, Frances.....Brussels, Belgium  
 New York String Quartet.....Vermont  
 New York Symphony.....Chautauqua, N. Y.  
 Niemack, Ilse.....Charles City, Ia.  
 Norfleet Trio.....Fayetteville, Ark.

O.....Europe  
 Okkelberg, Maud.....Europe  
 P.....  
 Page, Ruth.....Ravinia, Ill.  
 Paggi, Tina.....Highland Park, Ill.  
 Paltrinieri, Giordano.....Highland Park, Ill.  
 Papi, Gennaro.....Highland Park, Ill.  
 Paton, Alice.....Dover, N. H.  
 Patterson, Frank.....Salisbury Cove, Me.  
 Patton, Lee.....Hastemere, Surrey, Eng.  
 Patton, Reba E.....Friendship, Me.  
 Patton, Fred.....Cincinnati, Ohio  
 Pelletier, Wilfrid.....Highland Park, Ill.  
 Peterson, May.....Amarillo, Tex.  
 Pick, Hanna.....Europe  
 Plock, Walter.....Indianapolis, Ind.  
 Pollak, Robert.....Europe  
 Ponselle, Rosa.....Lake Placid, N. Y.  
 Potter, Marguerite.....Chenango Lake, N. Y.  
 Pottery, Mary.....Raymond, Me.  
 Prentiss, Donatella.....Lake George, N. Y.  
 Preston, Howard.....Wilmette, Ill.  
 Prochowsky, Franz.....Chicago, Ill.

## R

Rabinovitch, Clara.....Europe  
 Raymond, George Perkins.....California  
 Reddick, William.....Bay View, Mich.  
 Regness, Joseph.....Raymond, Me.  
 Reimers, Paul.....Europe  
 Rethberg, Elisabeth.....Ravinia, Ill.  
 Rhoad, Mabel Ross.....Ann Arbor, Mich.  
 Richmond, Aaron.....Europe  
 Riesberg, F. W.....Norwich, N. Y.  
 Rio, Anita.....Lyme, Conn.  
 Roberts, Emma.....Maine  
 Rockefeller, Anne.....Lock Arbor, N. J.  
 Rothler, Leon.....Winnetka, Ill.  
 Rosenthal, Moriz.....Europe  
 Rovinsky, Anton.....Maine

## S

Salzedo, Carlos.....Seal Harbor, Me.  
 Salzinger, Marcel.....Europe  
 Samoiloff, Lazar S.....Portland, Ore.  
 San Malo, Alfred.....New York and Boston  
 Scharrer, Irene.....England  
 Schoen-Rene, A.....Germany  
 Schoffel, Edgar.....Block Island, R. I.  
 Schips, Tito.....Europe  
 Schmitz, Robert.....Colorado Springs  
 Schneider-Staack, Marie.....Cologne on Rhein, Germany  
 Schnitzer, Germaine.....Dixville Notch, N. H.  
 Sedano, Carlos.....Spain  
 Shattuck, Arthur.....Paris, France  
 Shattuck, Ruth.....Berlin, Germany  
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 Siefert, John B.....Stascadero, Calif.  
 Simonds, Bruce.....White Mountains


(Continued on page 38)

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RAVINIA.—Every Sunday afternoon, from August 14 until the end of the season, patriotic musical entertainments are being given at Ravinia. The first of those four afternoons was given to French music. Next Sunday the program will be made up of Italian numbers; the third concert of German and the grand finale will be given over to American music. Eric Delamarter conducted the program of the French compositions with Helen Freund, young and successful soprano, and Alfred Wallenstein, first cellist of the orchestra, as soloists. An added attraction was the singing of three groups representative of the music of France by La Chorale Française, under the direction of Charles La Gourgue.

## BOHEME, AUGUST 14 (EVENING)

La Boheme was sung on Sunday evening with Mary Lewis appearing for the first time in these surroundings as Mimi, a role heard previously by other sopranos of the company. Mario Chamlee was the Rodolfo and the other roles were entrusted to the same singers heard earlier in the season in the same opera.

## TOSCA, AUGUST 15

Yvonne Gall has made big strides in her art since the days when she sang at the Auditorium under the management of the late Cleofonte Campanini. In those days she sang solely in French, but now she has in her repertory several Italian roles, among which is La Tosca and which she sang, if memory serves right, in Buenos Aires under the direction of Marinuzzi. She made a very successful appearance at Ravinia at the extra performance given on Monday night. Yvonne Gall's Tosca is French—that is to say that her characterization follows that of the play by Sardou. Tosca, after all, is not the woman of society that so many of our singer-actresses have shown us. She is a singer who does not take life tragically. On the contrary, she is a believer in free love, as the story does not tell us that she was engaged to Cavaradossi, nor that the painter

was the only man who fell for her charms. For all that, Yvonne Gall was correct in making her Tosca glimmer with the joy of youth, especially in the first act. There is nothing tragic in that act. Why should Tosca then walk like a caged tigress? True, she is jealous of every thought in her lover's mind and even reproaches him that his model is too beautiful, but what of it? The incident so far is quite commonplace and Tosca does not need to be a tragedienne. For contrast between the first and second acts she should be as Gall represents the character—an everyday good-looking singer. The French singers, by the way, in preparing a role, have always given much thought to the acting as well as to the singing. It is, after all, only in the last decade that the Italian singers have developed their dramatic talent, and one will well recollect that when he first came to America the late Caruso made his plea to the audience solely through the virtue of the voice, and it was only later in his career that he rose to stardom as an actor-singer.

To come back to Gall, she also sang the music written by Puccini for the soprano with telling effects, and it may be added, is probably one of the greatest lyric sopranos of today. Edward Johnson was a handsome Cavaradossi. Danise has improved his Scarpia greatly since he first made himself known to Ravinia audiences in a role that must be the bête noire of many baritones since one of them has practically made the part his own. Vocally Danise was all that could be desired, and histrionically he was the scenic bigot libertine so well described in few words by Cavaradossi. Then on the stage there was Vittorio Trevisan, whose Sacristan is inimitable. Alas, we hear that this king of buffos is not to be seen at the Auditorium this coming season. So much the worse for all concerned, and Tosca without Trevisan will be like a Thanksgiving dinner without turkey. Papi conducted.

## LA VIDA BREVE, AUGUST 16

They do things beautifully at Ravinia and the oftener this is said the better it is for other companies performing in America. As this reporter has stated before, the success of Ravinia is due to the fact that there is only one generalissimo at the head of this operatic institution—Louis Eckstein, who is the president of the Ravinia Com-

pany and also the general director. Always willing to accept advice from his associates, his judgment is so keen that he gets from his personnel the best there is in it. Throughout the season there has not been one singer who has been mis-cast and the repertory has been one that has met with the full approval of operagoers. Thus one no longer wonders why Ravinia is sold out every night throughout the ten-and-a-half weeks' season.

La Vida Breve, which made a pronounced success when it was given here last season, with the same cast as on this occasion, had its first hearing on Tuesday evening of this week. Many had to be satisfied with standing room to listen to De Falla's masterpiece, as seats were not to be had, so great was the demand on the box-office. Louis Eckstein, a big personage in the financial, mercantile and publishing field, has long been recognized as one of the foremost operatic managers the world over. He has learned the operatic game so well that he can feel the pulse of the public. He discovered last year that De Falla's opera was so well received that several repetitions before the close of the present season would surely add to the artistic and financial results; thus La Vida Breve was restored to the repertory.

This being set down, words of praise must also be given to Lucrezia Bori—an artist in the best sense of the world. Bori sacrifices everything to her art. To her, money is not an object, not even a necessity. At the beginning of the season she sang two and three times a week at Ravinia, as per her contract. Then she fell victim of an attack of tonsillitis, which made it imperative to give up some performances. Recovering quickly, she informed impresario Eckstein that under no circumstances would she be willing to sing more than twice a week for the balance of the season. By so doing Bori lost thousands of dollars but she won the esteem of at least one music reviewer, who here bows in admiration to an artist who wants to appear before the public always at her very best. Singing only twice a week, as she has done the last few weeks, Bori has sung better than ever—witness her performance of La Vida Breve! She never sang the music written by De Falla for the soprano so well as she did at the premiere this year. Her tones were round, velvety, big, and she sang with that surety that only comes to one in full possession of all vocal faculties. A star among stars, Bori's singing in La Vida Breve raised her another notch on the ladder of operatic fame.

In the tenor role, Jose Mojica was excellent. If ever this young man's voice grows in volume, he will become another Muratore. As it is, he sang with telling effect throughout the evening, and made a hit all his own. Historically, Mojica is in a class by himself. The gods have been kind to him as he has a great personality, a handsome physique, and he understands the stage from A to Z. Mojica takes advantage of every opportunity, making each one count, and he shared equally in the success of the night.

Had De Falla been in the audience he would have felt happy at the treatment given his music not only by the interpreters on the stage but also by those in the orchestra so well directed by Louis Hasselmanns. As a matter of record, La Vida Breve was never so well presented at Ravinia as on this memorable night. The minor roles were well handled, the chorus gave good support to the orchestra in the intermezzo, the stage management and ballet were effective and thus there was not the slightest flaw to mar a remarkable presentation.

Preceding the short opera, a symphonic program was presented by the orchestra under the leadership of Eric Delamarter.

## THAIS, AUGUST 17

Thais was repeated with the same cast heard previously.

## MADAME BUTTERFLY, AUGUST 18

Another performance of Madame Butterfly brought forth Elisabeth Rethberg in the title role and the Pinkerton was Martinelli.

## TALES OF HOFFMAN, AUGUST 19

The popular Tales of Hoffman was repeated on Friday evening.

## MANON LESCAUT, AUGUST 20

The week came to a happy conclusion with a repetition of Manon Lescaut, with Bori and Martinelli in the leading roles. RENE DEVRIES.

## Jeannette Vreeland on Trip

Jeannette Vreeland, soprano, recently appeared in recital in Lima, Ohio, under the auspices of the Women's Music Club, and received an enthusiastic response from her audience. One reviewer noted the following: "Miss Vreeland displayed a soprano voice of surpassing loveliness, engagingly limpid, pure in quality and lovely in plasticity. An intelligent sense of interpretation and a gracious personality completed her charm and her training and musicianship are unchallengeable. Every turn of expression seemed to be met with the correct mental attitude and beautiful tone control."

The artist and her husband, Percy Rector Stephens, who has been conducting master classes in Chicago, motored from that city to Denver, Col., the soprano's home, the first of August. They plan to drive through Yellowstone Park also before returning east for the fall season, which will open for Miss Vreeland on October 4 with a reengagement by the Matinee Musical Club of Montreal, Canada. Other engagements for the singer during the coming season will include three appearances with the Mendelssohn Choir of Pittsburgh, and two appearances with the Minneapolis Symphony Orchestra, one at St. Paul and the other in Minneapolis. She will appear in recital at Carnegie Hall, New York City, on December 12.

## La Forge-Berumen Studios

Helen Grattan's lovely soprano voice was heard over station WPCH on August 5. Her program, which was well presented, included two songs by Brahms and two by her teacher, Frank La Forge, namely Sanctuary and To a Messenger.

Ellsworth Bell, tenor, was also heard over station WPCH, but on August 4. Mr. Bell also included two songs by Mr. La Forge, Before the Crucifix and Retreat. The New York Sun in reviewing the concert stated that "Ellsworth Bell, tenor, is possessed of a voice that carries most effectually across the ether."

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## ACROSS THE COUNTRY

**Athens, Ga.**—Production of opera "as an institutional and civic enterprise has proven so successful and popular" at the University of Georgia Summer School that Director Joseph S. Stewart announces improved and increased facilities for the summer of 1928. An enlarged permanent stage with a well-equipped wardrobe, property and dressing rooms are to be built in Woodruff Hall, which in the winter is the indoor sports building on the university campus, but which houses opera during the summer. The building has a seating capacity of 5,000. Operas which have been produced at the University of Georgia Summer School during the past four years are Faust (twice), Carmen (twice), Madame Butterfly, Cavalleria Rusticana, Romeo and Juliet, Martha, La Serva Padrona, acts from Il Trovatore, Samsom and Delilah, Tales of Hoffman, Werther, and Madame Pompadour. The words of these operas are sung in English, and every detail of the stage productions and performances, including choral, orchestral, costume, scenic, and dance work, is done by students and faculty members of various departments in the University Summer School. Among the artists who have appeared in the University operas are: Queena Mario, Henri Scott, Fred Patton, Judson House, Marie Stone Langston, Mary Craig, Harold Colonna, Francis Tyler, Glenn Crowder Stables, and others. The Summer School opera season attracts the largest audiences assembled at the university. George Folsom Granberry, director of the summer music department, who directs the performances, believes with university authorities that opera as a civic enterprise may be produced on a sound artistic and popular basis, without a deficit.

**Baldwin, Kans.**—Dean Frank Earl Marsh, Jr., of the School of Fine Arts, Baker University, Baldwin, Kans., announces the following new members of the musical faculty for the coming year: Irving Gaskell, head of the voice department and director of the men's glee club; Loraine Boardman, head of violin department; Nina Baylis, head of public school music department and associate professor of voice; Ruth Eleanor Bailett, assistant professor of piano and organ. Mr. and Mrs. Alva D. Chubb have presented the university with an entirely new equipment of pianos in memory of Mrs. Chubb's father. The Baker University Lecture Association Artist Series will present the following for the season of 1927-1928: Nevada Van der Veer, contralto; Francis Macmillen, violinist; M. Munz, pianist; Russian Cossack Chorus, and Dr. Henry L. Southwick, reader.

**Bar Harbor, Me.**—John Barclay, English baritone, who has been singing with so much success in New York during the past two seasons, gave the first concert of the August series at the Building of Arts. He was assisted by Mrs. Barclay, who acted as accompanist. There were songs in German, French, Italian, and English, beautifully contrasted. The entire concert received the hearty approbation of the summer colonists.

**Chicago, Ill.** (See letter on another page.)

**Los Angeles, Cal.** (See Music on the Pacific Slope.)

**Portland, Ore.** (See Music on the Pacific Slope.)

**Rockland, Me.**—The benefit concert given here by Walter Mills, New York baritone, who is summering in Maine; Joanne de Nault, New York contralto, and Dan Dickinson, pianist and accompanist, was very well attended. The recital was given under auspices of a committee from several of the most prominent clubs in the city. The proceeds were turned over for a Community Club House fund. Mr. Mills, who is a favorite with Maine audiences, received an ovation, and Miss de Nault, who appeared for the first time, delighted everyone with the richness of her full voice. Mr. Dickinson's accompaniments were beautifully finished.

**San Francisco, Cal.** (See Music on the Pacific Slope.)

**Seattle, Wash.** (See Music on the Pacific Slope.)

## Zirato Back From Europe

Bruno Zirato has returned from Italy after having made connections with Emilio Ferone (Agenzia Lusardi of Milan) to represent him in the United States. Mr. Ferone is one of the leading Italian theatrical agents and the representative of La Scala Opera. Mr. Zirato will act as his agent here for the exchange of artists and for appearances of leading singers in Italy. He is leaving New York soon for California to attend the San Francisco and Los Angeles performances of opera, of which Gaetano Merola is the general director. Mr. Zirato is the New York representative of the San Francisco and Los Angeles Opera Association.

## Hulsmann-Ledgerwood Nuptials

Constance Hulsmann, singer and pianist, recently became the bride of Frank Ledgerwood of Knoxville, Tenn. The couple now reside in that city, where Mr. Ledgerwood is connected with the Ledgerwood Piano Company. Mrs. Ledgerwood is the daughter of Frederick Hulsmann, physical culture director of the Tuxedo Club, Tuxedo Park, N. Y.

## Klibansky Sails for Europe

Sergei Klibansky sailed for Europe last month to spend his vacation abroad. He planned to go to Bayreuth to hear some of the performances at which Melchior, who studied with him in New York, is singing. Mr. Klibansky also will

hear two other pupils—Mrs. Otto Klemperer and Anna Schoffler Schoor—who are singing at the Staatsoper in Berlin and Wiesbaden. Mr. Klibansky will return to New York and reopen his studio on September 1.

## Lillian Sherwood-Newkirk Takes Larger Studio

Lillian Sherwood-Newkirk closed her studio in the Metropolitan Opera House building on August 1, bringing to a close the busiest as well as happiest season of her career. Mme. Newkirk's singers are being heard throughout the country in concert and opera and she has a large class at Bridgeport, Conn., which includes among its members some of that city's best known singers.

Mme. Newkirk has been teaching at her country studio, Atoporoc, at Westport, Conn., but left recently for a six weeks' trip to Canada and her camp in Northern Ver-



ATOPOROC.

the summer studio of Mme. Newkirk at Westport, Conn.

mont, expecting also to spend some time at Murray Bay on the Saguenay River in Canada. She will open her New York studios in the Metropolitan Opera House building on October 1, having moved into a larger studio there.

## Mario Chamlee at Ravinia

Mario Chamlee recently sang Wilhelm Meister in Mignon at Ravinia Park, Ill., and achieved one of his greatest successes. The critics were enthusiastic in their praise of his work. Farnsworth Wright stated in the Chicago Journal that "his top tones had a thrilling ring to them, and the lovely texture of his beautiful tenor was displayed to good advantage in Thomas' melodious music. He made the air, Elle ne croyait pas, a model of vocal art, imbuing it also with tender feeling." Maurice Rosenfeld described him in the Chicago Daily News as follows: "A personage of likeable manners and of good physical proportions, he made this role a most plausible one, and his singing of its music was, as usual, praiseworthy and finished in style." Herman Devries saw him as "always excellent, never better, singing with fine style and musical sincerity."

## Spain Wants to Hear Myra Mortimer

The American manager of Myra Mortimer has been approached by this artist's European manager to arrange her itinerary for next season so as to include a tour of Spain early in 1928. However, owing to the many engagements already booked for Miss Mortimer from November to March, she will be unable to make this tour until the following fall. Miss Mortimer has announced her opening New York recital at Carnegie Hall for November 7, following which she will appear in many American cities during the four months of her visit.

## Earle Laros in Recital

Earle Laros, pianist, spent a part of July at Stone Harbor, N. J., and appeared in a recital on the Municipal Pier on the evening of July 31, where he was enthusiastically received by a large audience. His program was a varied one, planned to satisfy all tastes. Mr. Laros is preparing for a strenuous season that will include a New York appearance, a southern tour in November, a western tour in the spring, and appearances with orchestras, in addition to his activities as conductor of the Easton Symphony Orchestra. One of the artist's recordings on the Welte-Mignon has recently been released.

## Sundelius Sings for "Lindy"

In a letter just received from the artist it is learned that Marie Sundelius sang for the world's premier air hero—our own "Lindy"—in Boston recently, both on the Common and in the evening in the Arena. To quote the Metropolitan soprano's own words: "It was a very exciting and wonderful experience—one that will always stay in my memory."

## THE PICK OF THE PUBLICATIONS

## Organ

(White-Smith, Boston)

**From Starry Spaces.** An organ piece by M. Austin Dunn.—The reason for the name of this piece is not clear. What this simple and tuneful little composition may have to do with Starry Spaces one fails to see. The name, in the opinion of this reviewer, gives an utterly false impression of the music. There is nothing either mystical or grandiose about it. It is written by a man who knows how to make a good tune, excellently arranged. The registration marks show that the composer has imagination and knows his organ and its possibilities. The accompanying figure in the middle section adds variety to the work and should appeal to organists. This is a first rate organ piece of its kind.

## Piano

(J. Fischer & Bro., New York)

**Two Etudes by Chopin, arranged for two pianos by Guy Maier.**—Mr. Maier, of the redoubtable team Maier and Pattison, has here taken two Chopin etudes and set them together. Both are to be played at the same time. In an introduction, Mr. Maier explains it: "Since the familiar Chopin Etudes in G flat,—the so-called Black Key and Butterfly studies—resemble each other closely in character and harmonic content the idea struck me that to arrange them to be played simultaneously on two pianos would make an amusing game. Therefore I resolved to include as much as possible of the original studies in the arranging, and to add or alter only where absolutely necessary. As a result, the Butterfly study has come out practically intact (except for shifting positions) while the Black Key study had to be shortened, juggled somewhat and changed in spots."

The result is, as Mr. Maier says, "an amusing game." But it is more than that. It is a composition of real force and interest. Not that any composer—even an ultra modern!—would ever be likely to conceive such a piece off-hand. Hardly! Each part is too definite for that. But, nevertheless, the two pieces set together really make one complete whole, wherein first one comes forward, then the other. Or is this effect psychological? One can well imagine that the mind, being familiar with both pieces, should try to follow both at once, with the result, as stated, that first one comes out and then the other; which simply meant that the consciousness, or attention, turns first to one and then to the other, it being, of course, impossible to follow both at once.

The question may well be asked how this music would sound to a person unfamiliar with either of the two Chopin studies? There may be some people in the world—may be—who are unfamiliar with either of these pieces. What would such a person make of the combined result?

It is difficult to imagine such a condition, but it is safe to assume that the more melodic of the studies would appear to such a person the basis of the composition, and the other study rather in the nature of a counterpoint. Mr. Maier, in his introduction, advises players to "slightly emphasize first a phrase of the Black Key study, then of the Butterfly study, whichever happens to be on top," but this writer believes that the person unfamiliar with either study would constantly emphasize the "tune," in this case played by the second piano throughout. (But there is really no second piano in two-piano music as arranged and played by Maier and Pattison.)

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## SUMMER DIRECTORY

(Continued from page 35)

Simmons, William.....Woodstock, N. Y.  
Sink, Charles A.....Ann Arbor, Mich.  
Sittig Trio.....Stroudsburg, Pa.  
Skilton, C. S.....Indian Hills, Colo.  
Smith, Ednah Cook.....Ocean City, N. J.  
Smith, Ethelynde.....Alton Bay, N. H.  
Snyder, Helen.....London, England  
Southwick, Frederick.....Minneapolis, Minn.  
Sopkin, Stefan.....New York and Chicago  
Spadoni, Giacomo.....Highland Park, Ill.  
Spalding, Albert.....Monmouth Beach, N. J.  
Spencer, Allen.....Wequetonsing, Mich.  
Spencer, Eleanor.....Europe  
Spunt, Lisa.....China  
Stahl, Otto J.....Culver, Ind.  
Stanley, Helen.....Twin Lakes, Conn.  
Stanley, Albert A.....London, England  
Stocssel, Albert.....Chautauqua, N. Y.  
Stephens, Percy Rector.....Chicago, Ill.  
Stoeber, Emmeran.....Europe  
Stuart, Francis.....California  
Sullivan, Dr. Daniel.....Europe  
Sundelius, Marie.....Harrison, Me.  
Swarthout, Gladys.....Glencoe, Ill.  
Swin, Edwin.....Southampton, L. I.  
Swin, Mary Shaw.....Europe  
Szegedi, Joseph.....Sils-Maria, Switzerland

## T

Telva, Marion.....Seattle, Wash.  
Thorne, William.....Europe  
Thorpe, Harry Colin.....Paola, Kansas  
Thibaud, Jacques.....St. Jean de Luz, France  
Tollefsen, Augusta.....Center Moriches, L. I., N. Y.  
Tollefsen, Carl H.....Center Moriches, L. I., N. Y.  
Tovey, Donald F.....England  
Townsend, Stephen.....Vermont  
Trevisan, Vittorio.....Highland Park, Ill.  
Truette, Everette E.....Southwest Harbor, Me.  
Turner, H. Godfrey.....Whitefish, N. H.

## V

Valeri, Delia M.....Italy  
Van Gordon, Cyrena.....Ohio  
Van der Veer, Nevada.....Berlin, Germany  
Varady, Rossi.....Europe  
Verson, Cara.....England  
Visfora, Mr. and Mrs.....Naples, Italy  
Von Klenner, Baroness Katharine.....Point Chautauqua, N. Y.  
Vreeland, Jeannette.....Chicago, Ill.

## W

Ward-Stephens.....Europe  
Wade-Smith, Catherine.....Bellingham, Wash.  
Warford, Claude.....Paris, France  
Warren, Frederic.....Madison, N. H.

Warren, Henry Jackson.....Plainfield, N. H.  
Warren, Olga.....Madison, N. H.  
Wells, John Barnes.....Catskills, N. Y.  
Wells, Phradie.....Colorado  
Werrenrath, Reinald.....Adirondacks, N. Y.  
Whitmer, T. Carl.....Lagrangeville, N. Y.  
Whitmore, Anthony J.....Washtenaw Club, Mich.  
Whitehill, Clarence.....Manchester, Vt.  
Whittington, Dorsey.....London, England  
Wildermann, Mary.....Europe  
Williams, Frieda.....Babylon, L. I., N. Y.  
Wittgenstein, Victor.....Denise, Cape Cod, Mass.  
Wodell, F. W.....Boothbay Harbor, Me.

## Y

Yost, Gaylord.....Allenhurst, N. J.

## Z

Zan, Nikola.....Portland, Ore.  
Zaslowsky, Georges.....Santa Monica, Cal.  
Zetlin, Emanuel.....Garnet, N. Y.  
Ziegler, Anna E.....Woodstock, N. Y.

## Peralta and Althouse Score in Aida

Seattle, Wash., seems to like Frances Peralta's Aida. The Metropolitan Opera soprano recently sang three performances there in the University of Washington Bowl, under the baton of Karl Krueger, others in the cast being Marion



## BETWEEN REHEARSALS.

Frances Peralta and William Gustafson, both of the Metropolitan Opera Company, in the famous children's Wading Pool at Seattle, Wash. They recently sang three performances of Aida in the Bowl, along with Marion Telva, Paul Althouse and Fred Patton.

Tesva as Amneris, Paul Althouse as Radames, William Gustafson as Ramfis, and Fred Patton as the High Priest.

In commenting upon Miss Peralta's essay of a role in which she has had success numerous times, the Post-Intelligencer said: "The title part is excellently suited to Frances Peralta, whose soprano possesses the requisite volume for open air singing and is at the same time of an ingratiating clarity. It would be foolish, of course, to expect the ultimate refinements of vocal style to be fully appreciable in so vast a place as the stadium. But to a surprising degree Mme. Peralta was able to 'put over' the musical essence of the role. I was particularly impressed by her singing of the exquisite aria, O patria mia, which is one of the finest things in the opera."

And Paul Althouse was the recipient of warm praise, too, from the same critic: "Another highlight was Paul Althouse's tasteful version of the famous tenor aria, Celeste Aida, and his singing throughout the opera—notably in his impassioned duet with Mme. Peralta in the scene on the bank of the Nile—was of a quality to charm."

The Daily Times said of the soprano's singing: "In the title role, Frances Peralta gave a surprisingly fine performance. Undaunted by the size of the theater, she sent her clear soprano voice into the farthest corners of the arena with such a fervor and dramatic beauty that its richness was never dimmed. Her arias were projected with a fullness and sustained performance, theatrically and musically, and if it left one wishing for anything it only was that her voice might be heard again and again."

Following the close of the series of performances there, Miss Peralta will sing with the Merola Opera Company and will fill some dates enroute to New York. She will be heard again next season with the Metropolitan, where she is listed as one of the most dependable artists, and will also

make a tour of the country in Deems Taylor's opera, The King's Henchman.

## La Forge-Berumen Pupils Give Programs

A group of artist-pupils of Frank La Forge and Ernesto Berumen gave an interesting and enjoyable recital in their New York studios recently. Emma Parenteau, contralto, opened the program with Coquard's Plainte d'Ariane, to accompaniment by Lucille Shackelford. Later she sang a group of Old English numbers, and interpreted them intelligently. Florence White, pianist, gave enjoyment with her playing of two Chopin etudes, displaying good technic and a keen musical sense. Edna Bachman, soprano, sang an effective presentation of Pace, from La Forza del Destino, with Vernice Elbel acting as accompanist. Howard Linbergh, pianist, played a group with assurance, firmness and good tone. Jeanne Winchester sang the Suicidio, from La Gioconda, with taste and finesse, to excellent accompaniment by Louise Mercer. Evelyn Lee, pianist, presented a miscellaneous group with fine interpretative ability. The concluding group was sung by Mary Tippet, a fifteen-year-old lyric soprano, who is the possessor of a voice of wide range and who sings with understanding. Lydia Daniel was her accompanist.

On July 26, Frank La Forge and a group of his artist pupils gave a program of miscellaneous songs and arias over station WOR. Mr. La Forge played the piano accompaniments and conducted the orchestral accompaniments from the piano. To conclude the program he gave an excellent rendition of the first movement of the Grieg A minor concerto. Gil Valeriano, tenor, sang a miscellaneous group including two songs by Mr. La Forge—Like the Rosebud, and Love Is a Sickness. Others taking part in the program were: Emma Parenteau, contralto; Manlio Ovidio, baritone; Lawrence Leonard, tenor; Jeanne Winchester, Mary Tippet, Nina Gale and Renee Bullard, sopranos, all of whom gave pleasure with their presentations. A delightful closing number was a duet by Mr. Leonard and Mr. Ovidio, in which the voices were well balanced and the rendition excellent.

## Estelle Liebling Studio Notes

The following items come from the studio of Estelle Liebling:

Hope Hampton has returned from abroad and is now rehearsing in the forthcoming Alfred Aarons production, Oh! Princess, in which she is to have the prima donna role. Queenie Smith has been engaged as prima donna for the Chicago company of Hit the Deck. Ethel Louise Wright, formerly prima donna of Rose Marie, was engaged by Schwab & Mandel for the leading role in the Desert Song, now playing at the Casino Theater, New York. Marye Berne, coloratura soprano, was the soloist at the Rivoli Theater, New York, the week of August 1. Muriel La France, coloratura soprano, was soloist at the Fox Philadelphia Theater, the week of August 1. Celia Branz has been engaged as the contralto soloist at the Stephen Wise Free Synagogue, Carnegie Hall. Beatrice Belkin's three weeks' engagement in Chicago was extended for another week. Helen Berger, lyric soprano, was engaged for the new Russell Janney production, The Squaw Man. Helen Greenfield, coloratura soprano, was engaged by Edgar Selwyn for the new Gershwin production, Strike Up the Band.

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